DIGGIN' THE GROOVES
BOB DAVENPORT
(see page 9)

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION
ISSUE 167/168
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record research

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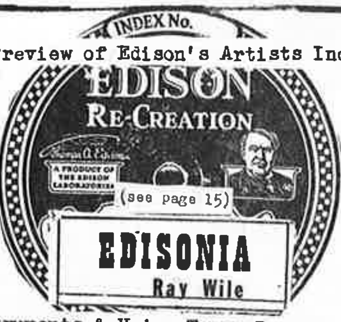
Book Review (see page 3)
BING CROSBY
A Lifetime of Music
by
Laurence J. Zwisohn

"A Preview of Edison's Artists Index"



(see page 15)

EDISONIA
Ray Wile

Instruments & Voice Types Research

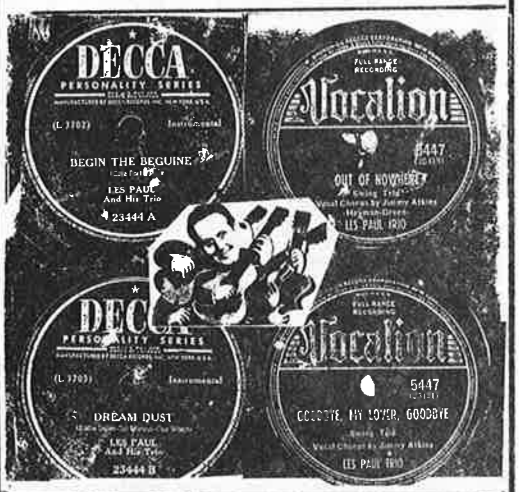
Modern Eyes-zing
Bob Porter
(see page 9)

Masters Listing
(concludes at T-1630)

Frase - Abrams
corrections and additions to:
THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942
VOLUME I
BRIAN RUST
(see page 16)

research - Part Five -
LES PAUL
BILL BENNETT
(see page 10)

** PRE-CAPITOL RECORDINGS **



BLACK PATTI
(cont'd from RR165/166)
"Part Two"
(see page 4)

-Musical Artistry and Longevity-
**** Command Performance ****

They Amazing, Talented
-"BLACK PATTI"-

-Madame Sissieretta Jones-

Her Life! Her Career! Her Times!
and the beautiful, rare
record label named in Her honor!
compiled by
Henry Henricksen
(see page 4)

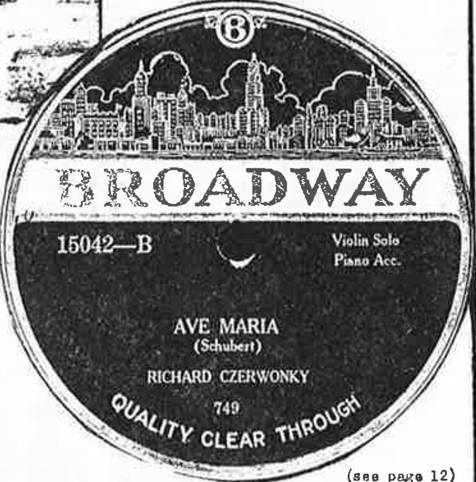
DISCO-ING IN
GEORGE BLACKER
includes
more!
ELI was an Operator!!
"Chapter Four"
(see page 2)

DISCOVERY!
by Roy Evans
****
"Early LPs" (More!)
****

Above is a sampling of a very rare 33rpm Victor LP of the early 1930s. (see page 14)

Music-KLEE Speaking!
Joe Klee

"Two Magnificent CAVALLERIA's Are Better Than One" (see page 13)



(see page 12)

RAGGING the CLASSICS
by JOHN SAM LEWIS
"Early Violinists"

DISCO-ING IN

GEORGE BLACKER

more!

ELI was an Operator!!

(Chapter Four)

SOME RANDOM COMMENTS, MOSTLY ABOUT ELI O.

I doubt whether the last word has been said about Eli Oberstein yet, and I doubt, too, whether I'll be the one to say it. I do have a few more things to say, though, and Bob Koester's article in issue 161/162 of this journal has served in part as my inspiration.

The story Bob tells about the source of Eli's fi--nancing is interesting, and obviously I'm in no position to confirm or refute it. The November 1939 issue of "Fortune" gave the source of his backing as a "mysterious Boston financier"; there were no further details. It is my understanding, however, that people of that stripe tend to be intolerant of failure, and have ways of punsihing it that are not only unorthodox but not approved by the best society. If Eli was indeed financed by mob money, he was either unusually lucky or unusually eloquent to avoid winding up at the bottom of the East River in a concrete overcoat!

The story of how Eli got those Crown and Gennett masters is, again, hard to confirm or refute, but I've heard a different story about Crown. It is said that Victor did their pressing, at least for some time. Eli was working at Victor during that period, and it's possible that he was either able to buy up their surviving metal parts at a bankruptcy sale--cheap--or maybe he just helped himself to them from the pressing plant. Chances are, nobody would have cared very much; the masters would eventually have been scrapped away, As for the Gennett masters, I doubt very much indeed whether any of thosewere to be found in the Scranton factory; it's always been my understanding that Gennett did all their pressing in Richmond. Most probably, Eli worked out some kind of deal with Harry Gennett for the use of those sides. Such Paramount material as he got may have come to him with the Crown masters; Crown and Paramount did a bit of master-swapping, and Crown made a practice of re-numbering Paramount masters in their own series. It is theorized that this accounts for a mini-controversy that arose in 1940, when it was reported in the June 7 issue of "Jazz Information" that some Paramount masters had been discovered in the Varsity 6000's race series--specifically, Varsity 6067("Park No More Mama", attributed to "Clara Cary")and 6068("Slow Drag", credited to "Bat the Humming Bird"). In the next week's issue of "JI", a letter from Eli was quoted in part: "We have never purchased a Paramount master, and our records are not reproduced from any Paramount masters." The discographers' reaction to that must have been pretty sulphurous; did Oberstein think they were fools? If so, they thought he was a pathological liar! Given the likelihood that those Paramount masters were disguised with Crown numbers by the time Eli got hold of them, it's easy now to see why Eli felt justified in issuing that denial.

I feel I must take issue with that theory about the reason for the dubbed masters. It is true that the older Columbia and Okeh discs were somewhat oversize, but I have taken measurements on random samples of Gennett, Paramount and other discs of the 20's on the one hand, and several records from the 30's and 40's on the other, and I've found that their diameters are essentially uniform, varying only very slightly between 9 13/16 and 9 7/8 inches in diameter. The Okehs and Columbias are around 10 inches -- in fact, exactly 10. They did reduce the diameters of Columbias and Okehs in the early 30's, but whether this was to save a bit on shellac or to make the records fit jukeboxes better is anyone's guess. In a few cases, repressings of old Columbia and Okeh masters on smaller-diameter discs led to difficulties. This happened when the recording engineer didn't leave a relatively large outer margin area on the master. A notorious example of this occurred in the case of Earl Hines" Okeh 8653("57 Varieties/I Ain't Got Nobody"); when it was repressed on Columbia, there was just barely 1/8 inch of outer margin area on the record. This must have led to some awkward moments with jukeboxes and automatic record changers. I suspect that the dubbing of masters was done less for the convenience of jukebox operators than for the automatic changers used on most home phonographs of that period. All of them were designed to trip only by means of the eccentric grooves that were standard on all American-made records from abut 1935 onward. The Crown, Gennett, Paramount, Ultraphon, Edison Bell, Crystalate and Heaven-only-knows-WHOSE masters that Eli was reissuing lacked eccentric grooves, so Eli felt it necessary to dub them to new masters that did have them. He could(and did)also add lead-in grooves, which were desirable though not, perhaps, essential. Granted there were ways of grafting lead-in and eccentric grooves onto old masters. Many Columbia master-pressing reissues from Okeh and Brunswick have eccentric grooves cut into them, while the old locked concentric grooves are still plainly visible. Later in the 40's, Decca's technicians came up with a way of obliterating the old leadouts and locked concentrics typical of Brunswick and Vocalion records of the 20's when they reissued them on the Brunswick 80000's discs. Usually, if such a disc has no lead-in groove, it's a good bet that it's a master pressing.

By the time the first Elite 5000's issues came on the market early in 1942, Varsity had been off the market for over a year; Royale had been discontinued earlier in 1940, and Varsity had shut down by about September of that year. The "Top Hat" records, credited to "Independent Record Company" and a short-lived "John Ryan" label(two known issues)seem to represent an effort by Eli to recapitalize his operation. Most probably, the Imperial Record Company(the first manufacturer's credit to be seen on Elite records)was the new company set up on the ashes of USRC. Its course may not have been very smooth, though; how else explain the two corporate name changes that appeared on the labels of Elite and Hit records: Elite Record Mfrs. and Classic Record Company.

If Joe Davis bought up a lot of Eli's masters, Eli must have bought them back again. In fact, I wonder whether Eli didn't retain ownership of the stuff and lease the rights to it to Davis and Musicraft. The reason I suggest this possibility is that certain material appeared on Joe Davis's various labels and Musicraft on the one hand or Philharmonic on the other. In the case of reissues on Musicraft and Joe Davis, I can cite the dubbed-master Marian Anderson reissues that came out originally on Royale. I've got one of them on a Masterpiece record, but have seen it on Joe Davis. Also, Joe Davis reissued many of the Harry James Varsity sides, but that didn't stop Eli from putting them out on Hit and Philharmonic. The same can be said of a number of things by Sammy Kaye.

When Eli revived the Varsity label in 1948, his new corporate name was Wright Record Corporation, first of New York, later of Meriden, Conn. The pressing plant was on Elm Street in that city, and I still remember going to it one day, in the hope of seeing Eli personally. I was deflected from this by a secretary who didn't seem very simpatico to record enthusiasts. Eli must have been in, because I heard him addressing someone in rather heated tones. The only thing I distinctly remember hearing him say was: "Gentlemen, sound recording is an imperfect art." What that was about, I haven't the least idea. The change of name to Record Corporation of America seems to have taken place only after he moved his facil ity to Union City, New Jersey.....A word or two about the post-war Varsitys seems to be in order here. In addition to reissuing hefty amounts of Sonora and Majestic material, he did have his own master series for the current pop tunes. I have seen two such: a 4-digit series in the 1000's prefixed by a "V" and another series prefixed by the letters "LR"; these latter were in two- and three-digit combinations, as I recall. In a burst of civic pride, Eli also issued a series of "Meriden" records.....I forgot to mention that the Elm Street factory had been used by Sonora before Eli took it over; could he have found some Sonora metal parts in it? It is no longer used for record making; a silver producer took it over after Eli left.....One of the more notorious of the "new" Varsitys was 106, one side of which was a rendition of "12th Street Rag" by the "Varsity Ragtime Band", which was practically a note-for-note steal of Pee Wee Hunt's Capitol version. During the Meriden period, Eli also revived his old Royale and Hit trademarks; Hit seems to have been used only on 78's, but Varsity and Royale were used for 45's and LP's. The Elite name resurfaced after he bought up the Allegro label, whereupon he began issuing LP's under the "Allegro-Elite" marque. Just a few days before writing this column, I found a Wright-made Hit that coupled two 1940 masters by Phil Harris and his Orchestra that had originally come out on Varsity and were reissued in cross-coupled form on Hit in 1942. The "new" Hit, however, uses what appear to be alternate takes that did not show up on Varsity. Details of the "new" reissue:

Hit 3004 a(USLA 11-B-D)-"When the One You Love Won't Love You"
b(USLA 13-B-D)-"My Kind of Country"
Phil Harris & his Orchestra

The "A" takes of these two were issued on Hit 7030, and before that on Varsity 8272-a and 8266-b. If the first title is unfamiliar, you might know it better as "Buds Won't Bud". I might add that this is the first instance I ever encountered of the issue of USRC masters on a Wright label. I've seen several old Hit W-prefix masters thus recycled, but the oddest of these, in my opinion, was when Arthur Fields' 1942 Hit version of "Der Fuehrer's Face" cropped up on Varsity 8080(the Wright hillbilly series), backed with "There's a Star-Spangled Banner Waving Somewhere", also by Fields. I could see reissuing "Banner", it being a suitably patriotic song, but "Der Fuehrer's Face" in 1949? Meshuga!!...While I'm discussing reissues of USRC masters in odd places, I may as well throw this one into the pot: mx. US 1092-1("You Darlin" by Lang Thompson's Orchestra, originally Vs. 8109-b)popped up as the backing for Ken Griffin's organ solo "Bumblebee on a Bender" on Rondo R-146. I seem to remember reading that Eli's son Maurice, now heading the English division of CBS Records, was connected with Rondo at one time. Maybe that explains the appearance of one of Pop's old sides on that one. Also, I've heard that a number of USRC sides have appeared in dubbed form on Regent records, although I have none of these myself.

There are a number of things on the old USRC Varsity and Royale labels that are worth watching for today. Most of the jazz sides are listed in Rust, so I won't bother rehashing 'em here, but consider some of these personality records: on Royale 1782, James Shelton, best known as the composer of Hal Kemp's hit "Lamplight", sings two songs from a short-lived 1939 production, "Straw Hat Revue": "Four Young People" and "Our Town". Shelton wrote the numbers, and may have sung them in the show, of which he was a cast member. Cinemactress Vivian Blaine sang on one side of Varsity 8331 and provided commentary on the reverse side, a real oddball called "The Train Ride", on which Sanford and Herman Hertz imitate a train with an accordion and saxophone. Howzat grab ya? If you want radio personalities, watch for Tommy Riggs on Varsity 8085 or Hit 7025, doing "Jingle Bells" and "Silent Night", probably jointly as himself and his voice characterization, "Betty Lou". In fact, I'm looking for that record myself -- hint, hint. If you fancy Rudy Vallée as a monologuist, try his version of "PLaza 3-4783" (given on the label as "PLaza 6-9423" for reasons beyond my feeble ability to fathom)on Varsity 8203. I can't place Anita Louise, even though the name seems familiar somehow, but she recorded some harp solos for Royale. There are any number of non-jazz dance band sides on Varsity and Royale that would be worth your investigation if you find them cheap. I could probably go on much more, but suffice it to say Eli put out some good stuff that was largely neglected in its day. I said most of the jazz on Varsity and Royale is documented, but here's one that is not in ANY jazz discography, past OR present:

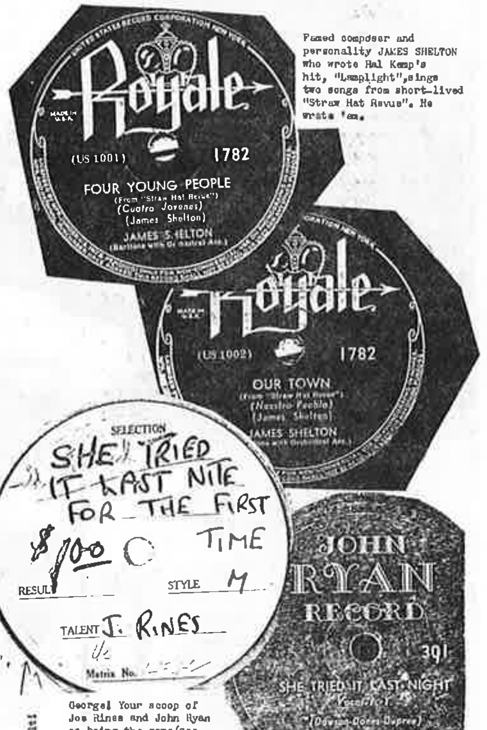
Vars. 8051 a(USE 822-D1)-"Twilight in Turkey"
b(USE 823-D1)-"Dinner Music for a Pack of Hungry Cannibals"
52nd Street Boys

Nobody knows who these guys are, but they swing -- and How!!! If you see this one, grab it at all costs.....

More and worse to come; keep tuned...

comments to George Blacker, 245 Main Street(new address), Cheshire Ct.06410

**For those wishing to keep a log on those various Eli - Operator chapters, here are the issues where they appeared.
**chapter 1 - issue 149/50(Blacker)
**chapter 2 - issue 151/2 (Blacker)
**chapter 3 - issue 161/2 (Koester)



Famed composer and personality JAMES SHELTON who wrote Hal Kemp's hit, "Lamplight", sings two songs from short-lived "Straw Hat Revue". He wrote 'em.

where did this come from? "Result" $1.00??!! —LK

George! Your scoop of Joe Rines and John Ryan as being the same(see RR 149/50) is certified now with the following label examples herewith. The test lists J. Rines & clearly shows the master number US 1434-2 on label and in run-off grooves. The JOHN RYAN RECORD 391 had the run-off grooves master number scratched off by an expert(probably Eli!). However both items aurally are the same.

Joe or John's giddy risks lyrics are backed up by trumpet, vibes and piano. Oh! yes!! can this Joe Rines-John Ryan connection be related to that John Ryan who roamed the vocal trails in the 20s..??/Len K.

BING CROSBY

A LIFETIME OF MUSIC

CONTENTS

	page
Foreword by James Van Heusen	5
A Lifetime of Recording 1926 - 1977	7
A Conversation with Al Rinker	9
Bing Crosby - A Biographical Sketch	13
Bing and the Record Companies	33
The Final Years on Record	35
Song Writers	39
Bing Crosby - Song Writer	43
The Voice of Christmas	47
Bing and Friends	49
Bing and Elvis	55
Recordings of Special Interest	59
Recording Dates	61
Notes and Miscellanea	63
Acknowledgements	64
THE COMPLETE RECORDINGS of BING CROSBY	65
Record Label Index	143
Bing's Oscar Nominated Songs	147

Laurence J. Zwisohn

Palm Tree Library
Los Angeles, California

Here's a remarkable companion to add to your enjoyment of master troubadour, Bing Crosby. The chapters of this 148 page documentary, which are interspersed with illustrative pictorial sheet music covers of Bing, are concise, easy to comprehend and prodigious with information. Perhaps the most rewarding feature is its 80-page section of Bing Crosby recordings with its ingenious alphabetical sequence presentation of title, composer credits, recording date and record label. What a boon for tune smith researchers! Laurence J.Zwisohn is the compiling author - and Palm Tree Library, P.O. Box 84268, V.A. Branch, Los Angeles, Calif.90073 are the ones to contact in order to get this valuable work. -Len Kunstadt

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BLACK PATTI

by Henry Henriksen

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by Henry Henriksen

CHAPTER 2

BLACK PATTI Her Era on the
American Concert Stage

SISSIERETTA JOYNER JONES)

There was the other side of her life-the professional side. On the 10th of March 1888 an advertisement appeared in the New York Age, an announcement of the BERGEN STAR CONCERT, STEINWAY HALL, NEW YORK, for April 5, 1888, Miss Flora Batson, New York-"Queen of Song"-Jenny Lind of the Race" etc. (This program with press acclaim from eight newspapers) Mme. M.S. Jones, Providence, R.I. New England's Rising Soprano Star (First appearance in New York) and lists seven other performers and an orchestra-Tickets 50 cents.

Some chronological early concerts in which Sissieretta appeared are listed as follows: In New York Age, April 7, 1888 (advertisement) Mme. M.S. Jones, Prima Donna Soprano with Mr. Lightfoot and DeWolf Sisters. New York Age, May 12, 1888, Philadelphia, 8 May, Last Thursday night the Academy of Music held an audience of nearly 3,000 persons. It was the occasion of another famous Bergen concert. Miss Flora Batson was the great attraction. Mrs. M.S. Jones of Providence appeared here on that occasion for the first time, and created a marked impression. Her voice is sweet, sympathetic and clear, and her enunciation a positive charm. She was recalled after each number. Three other singing groups also made favorable impressions as well as two readers.

Sissieretta launched her career at Wallacks Theatre, New York City, in a private concert, in August 1, 1888. Representatives from the major metropolitan press were invited.

Mr. Reisen, a scout for Henry Abbey, then one of the Metropolitan managers, was present and through his recommendation to Mr. Abbey, Sissieretta was offered a chance to tour in the West Indies.(19)

New York Age, Aug. 4, 1888. A rehearsal was held at Wallacks Theatre Wednesday afternoon by a company of colored singers who sailed Thursday morning on the steamer Athos of the Atlas line for Jamaica. They will tour the West Indies, the Windward Islands and the Spanish Main.

Mrs. Matilda Jones, a young lady of twenty years, and Mr. W.H. Pierce of Providence will be the stars of group. Mrs. Jones is called Black Patti by such men as Abbey, Schoeffel and Grau (managers of the Metropolitan Opera), who should be competent to judge in such matters. Mr. Pierce is one of the finest tenors in the country. The organization (called the Tennessee Concert Company)(23) under management at James R. Smith, while C.H. Matthews will remain to look after the bank account. It is one of the most promising enterprises that have ever been planned for colored artists.

The Freeman (Indianapolis) June 22, 1889. Relevant to the Tennessee Concern Company(23) in an interview of Will A. Pierce on the tour of the West Indies.

We left New York on August 2nd on the steamer Athos: we arrived at Kingston, Jamaica, on the 10th. We opened at the Royal Theatre on Monday evening to an overcrowded house. We had the patronage of his excellency the Honorable J.C. Robinson, governor, and Lady Robinson...we gave sixty performances in Jamaica altogether, then we traveled through the Windward Islands, playing to packed houses, after which we crossed the Isthmus of Panama, stopping at Apsinwall, where we played a week at the celebrated Sarah Bernhardt Theatre, which was the handsomest one I have ever seen.

Then we played in Panama for two weeks. This is the place where Madame Jones, the prima donna of the troupe, was styled the "Black Patti"...(22) Mme. Jones was a success such as has never been achieved by a colored soprano in this section. Nightly the stage was perfectly covered with floral tributes presented by the ladies, she also received seven solid gold medals during the tour.(20)(1)

We then went to Colon...to Trinidad...to Barbadoes. From there we went up in the Dutch land, or what is better known as Dutch Guinea, playing a week to people who could not understand us. We went ...to St. Kitt...We had a chorus that sang Jubilee selections, a quartette that sang operatic selections, besides a high class of soloists. (We were abroad) six months...(20)(2) (Included were performances in Haiti; San Fernando; Demerara; and Surinam (27)

The name "Black Patti" was first applied to me by the New York Clipper when I started out for my West Indies tour, said Mrs. Jones, and it has clung to me ever since.(22)

Mr. James R. Smith had disbanded the Tennessee Concert Company,(23) claiming the singers had become swell headed and rebelled against him and thus broke their contract. Members of the group claimed that the contract was not broken, but the manager had duped them, and that Mr. Smith had failed to pay all their expenses.(24)

The educational opportunities for the Negro in the North was the positive side but political freedom for voting rights were denied the black citizen in the South, which is being corrected at present.

After the New York Clipper, the theatrical paper, tagged her the "Black Patti" a status that would follow her to the end of her career.

The negative side in the North when Sissieretta launched her professional career, an awesome side from the Negroes view appeared. This was an existence of constant struggle for equal and civil rights and fair employment procedures.

Mme. Jones with a repertory representing the public taste, performing at reduced costs reserved for performers of her race, the assumption of the title "Black Patti" (assignment as the Negro's secondary part), Sissieretta as a Negro faced the deceptive prospect which was typical of the unprejudiced North of her time.

The humanitarian North which enticed the uneducated freedmen of the South to its cities and boroughs, only to avoid him socially, dividing his intellectuality, abuse him economically and abandon him in destitution, disease and criminally infested ghettos in the large cities to live or die.

Mme. Jones was greeted by the Negro press Freeman, on her return to America, this paper announced a southern tour for May to June, performing in Hampton, Virginia to Stonington, Connecticut.(25)

The Fall of 1889 and Winter of 1890 tours of the South and West were planned. Her big chance to perform in a large city had to wait until 1892, when she returned in 1890 from a second tour of the islands.

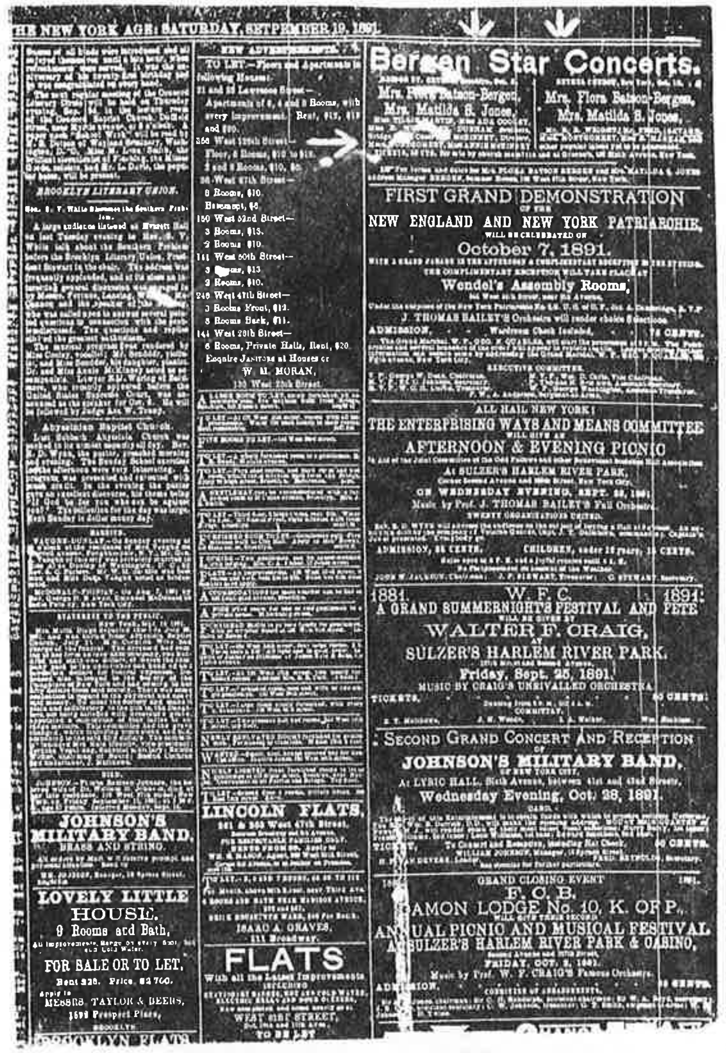
The Freeman, April 20, 1889, Press reports last week at Dockstader's Theatre, Broadway, New York, a company known as Georgia Minstrels appeared all week to good business. The troupe consisted of Mme. M.S. Jones, DeWolf Sisters, eight other artists and the Excelsior Quintette.

The Freeman, May 18, 1889 and Age, New York June 1, 1889, announced that Mme. M.S. Jones, prima donna soprano, and Mr. Brown, baritone, have signed contracts for a short Southern tour under the management of B.F. Lightfoot.

New York Age, Aug. 10, 1889, announces Mme. Jones will sing at Newport, Richfield Springs and Saratoga before her departure for the West Indies.(26) New York Age, Oct. 17, 1891. On Thursday evening, Oct. 17th a Bergen Star Concert was given at Bridge Street Church, Brooklyn...

Mrs. Flora Batson Bergen and Mrs. Matilda S. Jones were the stars of the evening...Mrs. Jones was greeted with great applause. She has a pleasing voice, completely under control. This is her first appearance in Brooklyn. On Monday evening Mrs. Bergen and Mrs. Jones appeared at Bethel Church, this (i.e. Manhattan) before a large and enthusiastic audience and repeated their Brooklyn triumph...Madame Jones' rendition of the Meyerbeer Cavatina made good her claim as an artist of high order.

(19) Detroit Tribune (Press Scrapbook) (2-12-1893)
(20) The Freeman, Column, "The Stage" by C.W. Anderson (6-22-1889) (1) and (6-29-1889) (2)
(21) The Freeman- Miss Florence Williams (4-20-1889) Interview
(22) Detroit Times and Evening News, Interview
(23) Tennessee Concert Company known as Tennesse Jubilee Singers
(24) The Freeman- (April 20, 1889) Tennessee Concert Company
(25) The Freeman-Indianapolis (3-9-89) -Age (N.Y.) (6-1-89)
(26) New York Age
(27) L.A. Scrugge - Women of Distinction


THE NEW YORK AGE: SATURDAY, SEPTEMBER 19, 1891.

BROOKLYN LITERARY UNION.

Abyssinian Baptist Church.

NEW ADVERTISEMENTS.

TO LET.—Floors and Apartments in following Houses:
21 and 23 Lawrence Street—
Apartments of 6, 4 and 3 Rooms, with every Improvement. Rent, $12, $17 and $20.
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Bergen Star Concerts.
Mrs. Flora Batson-Bergen,
Mrs. Matilda S. Jones.
Mrs. Flora Batson-Bergen,
Mrs. Matilda S. Jones,

FIRST GRAND DEMONSTRATION
OF THE
NEW ENGLAND AND NEW YORK PATRIARCHIE,
WILL BE CELEBRATED ON
October 7, 1891.
Wendel's Assembly Rooms,
J. THOMAS BAILEY'S Orchestra will render choice Selections.
ADMISSION,

ALL HAIL NEW YORK!
THE ENTERPRISING WAYS AND MEANS COMMITTEE
WILL GIVE AN
AFTERNOON & EVENING PICNIC
At SULZER'S HARLEM RIVER PARK,
ON WEDNESDAY EVENING, SEPT. 23, 1891.
Music by Prof. J. THOMAS BAILEY'S Full Orchestra.
ADMISSION, 25 CENTS. CHILDREN, under 12 years, 15 CENTS.

1881. W. F. C. 1891.
A GRAND SUMMERNIGHTS FESTIVAL AND FETE
WILL BE GIVEN BY
WALTER F. CRAIG,
AT
SULZER'S HARLEM RIVER PARK,
Friday, Sept. 25, 1891.
MUSIC BY CRAIG'S UNRIVALLED ORCHESTRA.

SECOND GRAND CONCERT AND RECEPTION
OF
JOHNSON'S MILITARY BAND,
At LYRIC HALL, Sixth Avenue,
Wednesday Evening, Oct. 28, 1891.

JOHNSON'S
MILITARY BAND,
BRASS AND STRING.

LOVELY LITTLE
HOUSE.
9 Rooms and Bath,
FOR SALE OR TO LET.
Apply to
MESSRS. TAYLOR & BEERS,

LINCOLN FLATS.
ISAAC A. GRAVES,

FLATS
With all the Latest Improvements

GRAND CLOSING EVENT
F. C. B.
DAMON LODGE No. 10, K. OF P.,
ANNUAL PICNIC AND MUSICAL FESTIVAL
AT SULZER'S HARLEM RIVER PARK & CASINO,
Music by Prof. W. F. CRAIG'S Famous Orchestra.
ADMISSION.

In an article, The Tennesseans, reporting the following about Mme. Jones:

Madame Jones is celebrated through the exceptional musical talent, the appellation "Black Patti" has been very aptly applied...Readers must hear her to believe, she is professionally, a revelation...(St.Thomas Tidende -Virgin Islands, Jan. 1891)

The following excerpt from the Barbadoes Advertiser describes her success with the elite and the layman with her musical performance:

On Monday evening November 19th, the Tennessee Jubilee singers gave the most brilliant Concert since opening their season in Barbadoes...Governor and Lady Lees and the Pick of Barbadoes Society were present on the program appeared Russell's descriptive song "Ship on Fire, by Mme. Jones... The placid sailing of the ship, its apparent safety, and freedom from danger; the hope of reaching home all well; the sight of home depicted...the solicitation of the loving mother for her son, etc. etc. were brought out with a musical tenderness and pathos well worthy the subject by variable tones skillfully rendered by the prima donna both from the upper and lower registers of her highly cultivated voice. Suddenly the scene changes. Hark! what is it? Fire! Fire! This introduces a transition into the minor mode, then the confusion and fear; anguish and despair on board were given with an effective doloroso. This sob was the greatest effort of the evening and sustained the high opinion formed of Madam Jones' musical skill and training. Especially at the alarm Fire, Fire" she had the audience wrapt in profound attention. A cadenza after an impressive combination of tones concluded this piece. (St.Thomas Tidende - Quote from Barbadoes Advertiser)

The success of the island tour by Mme. Jones' troupe is described in a later program:

A program made up of solos, duets, quartets and jubilees etc; choruses...John Brown's Body, Sweet Violets, Home Sweet Home the famous English composition.

She was awarded a gold medal by St. Thomas citizens in testimony to her vocal accomplishments. The medal was made of four coins-Danish, American, English and Spanish...neatly fastened, in the center being a beautiful diamond setting and at the sides fine pearls ornamentally inserted. The one side bears this inscription, spread on four pieces:-To Madame. Jones 1891. Testimony of Appreciation from her St. Thomas friends in recognition of her eminent vocal talent, and on the Emblem of Liberty. (St.Thomas Tidende, Jan.4, 1891)

During the West Indian tour Mme. Jones received seventeen medals. only three still exist.

Upon her return, her second return, she appeared at the Academy of Music in New York City in 1891 and also sang at the Academy of Music in Brooklyn and at the Amphon in Williamsburg-after these dates in 1891, her 1892 concern schedule started.

Madame Jones' tour to the Virgin Islands and territories ended in 1891, she returned home to her public and teacher, Mme. Louise Cappiani of New York City. She performed for small gatherings during most of 1892. Her chance of a lifetime came in April 1892 when she was invited to sing in Madison Square Gardens in a Jubilee.(28)

Sissieretta was accompanied by Jules Levy and his famous band on this impressive occasion, this appearance recalled the one given sixteen years before in the Gardens with Lillian Nordica, soloist with the Gilmore Band. Sissieretta toured with Levy and his band, after the jubilee and appeared in the White House by request of President Harrison.(29)

The newspaper announcement in the Washington Post, Feb 25th 1892 "MADAME SISSIERETTA AT THE WHITE HOUSE" Mme. M. Sissieretta Jones, who possesses a voice of extraordinary compass, that has given her little of the "Colored Patti" and medalist of the age, appeared before President Harrison, his family and guests, at the Executive Mansion at 10 o'clock. The selections presented were "Cavatina by Meyerbeer; Suawanee River" Waltz by Pattison, and "Home Sweet Home". Professor Charles Danger accompanies on the piano.(30)

Shortly after her appearing at the White House the Washington Bee, on Feb. 28, 1892, had the following article: THE GREAT PRIMA DONNA, Madame M. Sissieretta Jones Creates a Sensation. Washington's Best Society Greets the Popular Singer. She is received by the President and his family.(31)

Madame M. Sissieretta Jones is the name of the lady who has won a reputation of which she should feel proud, one who is an honor to the colored race!

Her first concert was given at the Metropolitan Church on M. Street between 15th and 16th Streets, N.W., on last Monday evening before the largest audience that has filled that fine structure. Never before in the history of that church has there been such a crowd. This is no fancy picture; every available space was filled and dozens had to be turned away. Mr. George Martin, one of the best known citizens of Washington and who is justly styled "King of Ticket Sellers," was the manager of this concert. Too much cannot be said of the enterprise and ingenuity that he demonstrated to make the affair a success.

The concert at Ebenezer Church on Tuesday night was a success in every particular. Standing room could not be obtained.

On Monday evening Madame Jones was greeted by a large audience in Lannon's Opera House, Alexandria, Virginia. A large number of white citizens turned out.

On Wednesday morning Madame Jones, accompanied by her husband and Professor Charles Danger, sang before the President and his family. A handsome souvenir in the form of an invitation was prepared by the BEE...(32)

The receptions that were accorded Madame Jones were well earned. She left Thursday for Baltimore, Maryland.(32)

Later Sissieretta toured with Levy's band in 1892 at the Pittsburgh Exposition and in 1893 engagements at Chicago Worlds Fair, also some others of Asbury Park Auditorium Aug. 11 and 12 in 1892.

In the New York Dramatic Magazine (1892), an announcement of interest scarcely known to many at this time:

"The Black Patti to Star" - Major Pond, who has spent this life in piloting such attractions as Henry Ward Beecher, H.M. Stanley, George Kennan and Sir Edwin Arnold, not to mention Bill Nye, Mark Twain and George W. Cable, has just secured an attraction which he declares will rank with any of those named. This attraction is the African lady who appeared at the Madison Square Gardens chart time ago under the title of "the Black Patti". She will travel through the country this season under Major Pond's management, supported by Jules Levy and his great band.(33) We'll be hearing more about Major Pond as Sissieretta's manager during

(28) Times (New York) April 24, 1892 called an "African Jubilee".
(29) Scrapbook, autographed article
(30) Washington Post (2-25-1892)
(31) Washington Bee (2-28-92)
(32) " "
(33) The New York Dramatic Magazine (1892)

the period she was under contract with him.

MME. Jones had a few smaller commitments at the Buffalo Exposition and at Toronto.

In the Freeman an article appeared Nov. 9th 1889, about Mme. Jones: Oct. 20th, a concert company under the management of Miss Florence Williams of New York City-the Star Concert Company-sailed by the steamer Athos for Kingston, Jamaica. Mme. Jones was to have gone with them but because of contract difficulties, Madame Jones refused to leave home in Providence. Hence, Madame Allen was engaged.(34)

Another "Black Patti", favorable reception Madame Williamson was receiving in Europe and America during the 1890s was noted by an announcement in the New York Clipper, April 25, 1891:

Manager William Foot, whose big scheme for a representative Negro organization has recently accomplished a "coup d' etat" in the engagement for a team of three years of Marie Selinka the "Black Patti" (sic) and M. Yelouski,Madame Selinka's husband, a tenor, in Fotte and Company's enterprise. April 25th, the steamship Vandern, chartered for the purpose will sail with the entire party of 40 or more for Hamburg, Germany where the European tour will open. William Gottschalk of Hamburg is the foreign agent. All performers are colored.(35) Madame Maria "Selinka" Williams was a prominent concert singer in the 1890s.

Madame Marie "Selinka, in the above reference, as the "Black Patti" and the previous mention of Mme. Jones as "Black Patti", not to mention the publicity of Mme. Flora Bateson Bergen, later as another "Black Patti", denotes the nonchalant pose of the dominant white 19th century American audience toward the performing Negro artist. Neglecting his true identity, disregarding his real worth, the American audience during this period looked upon the Negro artist only as a black mockery of the Caucasion idealism.(36)

Sissieretta Jones, her extraordinary voice and brilliant technique, enchanted the musically well educated, who welcomed a cultured and competent accomplishment. The Tri-Weekly Budget announced the arrival of the singers and stated that Madame Jones is a cultivated singer possessing an excellent soprano voice.(37)

When Mme. Jones began her professional career at Hallacks Theatre in Boston, a music director from New York who heard her telegraphed to Henry Abbey, of a prominent firm of managers,that he had found a "phenominal singer." Mr. Abbey immediately sent an agent to secure her for a West Indian tour. Before leaving she sang in New York before the critics of the leading papers and they were a unit in declaring that she was destined to be one of the world's greatest singers...

On her return from the West Indies, she entered upon another season of study, and an Australian manager made her a flattering offer to go to his country.(38) She declined because of trip to West Indies.

The Chicago Tribune, January 8, 1893 admirably described her performance in these years: "She has been endowed by nature with a voice that in any throat would be remarkable for its great range and volume, but which, with her, possesses even greater attractiveness by reason of its having also the wonderful richness and fullness and the peculiar timbre that lend the Negro singing voice its individuality. The tones in the lower and middle registers are of surpassing beauty, and those of the upper are remarkable for their clear, bell-like quality. Another striking element of the voice is its plaintiveness. In every note Mme. Jones sang in her concerts here that one quality was unfailingly present. In the areas, in ballads, comic or sentimental, it was noticeable, and it soon became evident that it was the most individualizing element in the voice...it is the heritage the singer has received from her race, and it alone tells not only of the sorrows of a single life, but the cruelly sad story of a whole people. It lends to her singing of ballads an irresistible charm, making her work in this kind of music as artistically satisfactory as it is enjoyable.(39)

James Weldon Johnson in his "Black Manhattan", referring to preceding women singers says. "The most popular of all these women singers was Sissieretta Jones, known as the "Black Patti." She gained wide publicity by her singing at Madison Square Garden, where she sang three nights and carried off the honours of the Jubilee Spectacle and Cake-Walk affair. Her manager was encouraged to take her to the Academy of Music, and she sang there to large audiences for two nights immediately after the close of the Jubilee. So great was the sensation she created that there was talk of having her sing the dark roles in Aida and L'Africaine at the Metropolitan Opera House. In fact, she was signed by Abbey, Schoeffel, and Grau, then managers of the Metropolitan, but the plans for grand opera were not carried out, and she was booked on the concert stage. After the White House reception and the Pittsburg Exposition as soloist with Levy's band and later as soloist with Gilmore's band at the Pittsburg Exposition again she then made a concert tour of Europe, which lasted nearly a year.(40)

There's some controversy whether Mme. Jones was signed or invited to do the role of Selika in "L'Africaine", by Abbey, Schoeffel and Grau in 1892. Mme. Jones told a reporter of the Detroit Tribune, February 12, 1893, "I would like very much to sing in that opera, but they tell me my color is against me." She was aware of the experience of Mme. Marie "Selinka" Williams, that led her to an early retirement as a teacher, because of the Metropolitan and the operatic public attitude towards the aspiring black singer, who was comparable to any American white prima donnas. James Weldon Johnson assumption that Mme. Jones was signed and that the contract lapsed due to the Metropolitan's policy of the color line as evidence is lacking in Irving Kolodin's, "The Story of Metropolitan Opera".

Sometime before the Civil War, a disturbed Abraham Lincoln said in a speech: "Little by little, but steadily as man's march to the grave, we have been giving up the old for the new faith. Near eighty years ago we began by declaring that all men are created equal; but now from that beginning we have run down to the declaration that for some men to enslave others is a sacred right of self-government. These principals cannot stand together. They are as opposite as God and Mammon; whoever holds to the one must despise the other."(41)

He pointed to "the liberal party throughout the world," watching slavery "fatally violating the noblest political system the world ever saw." And he intimated his knowledge of the movement on foot to extend slavery from the black race to certain lower grades of white labor, in saying: "Is there no danger to liberty itself in discarding the earliest practice and first precept of our ancient faith? In our greed-chase to make profit of the negro, let us beware lest we cancel and tear to pieces' even the white man's charter of freedom."

Another aspect of the period, during Mme. Jones' lifetime was the denial of equality to the Negro by the advent of Darwinism, a concept of Evolution (Origin of Species), set forth by Charles Robert Darwin, who deduced a struggle for survival, emphasing individual variation within a species and survival of those with most favorable variations, some being transmitted to offspring. This principle of natural selection was during the period of the pre and post Civil War, with reservations almost universally accepted by scientists and emerging psychologists and sociologists adopting new theories of every description embodying rugged individualism and its counterpart.

It wasn't long, however, a new approach which placed special importance on man as a social being, towards a new humanitarian altruistic and collective social environment, reversing the previous trend that ignored the Negro as an inferior being.(42)

The turning point in Sissieretta's concert career was the important concert schedule at the Madison Square Garden Jubilee in April, her fame became a reality by the announcement in the New York Times entitled "Grand African Jubilee". It states:

A "Grand African Jubilee" will be given in the Madison Square Garden next Tuesday, Wednesday, and Thursday. Sissieretta Jones the "Black Patti" will be the prima donna, the 'Alabama Quartet' will sing, and a chorus of 400 colored people will add to the harmony. Jules Levy and his military band will furnish instrumental music etc.(43)
(from N.Y. Times Apr. 24, 1892)

The New York Sun, Herald and Telegraph also carried announcements of the Jubilee.

After the White House appearance Mme. Jones was invited for private musicals at the homes of Chief Justice Fuller, Senator Andrews and other distinguished persons. (Maud Cuney-Hare) (1936)(44)

Mid-nineteenth century female singers were expected to be coloratura, dramatically as well as lyrically. A soprano was a soprano...(45) (Henry Pleasants-great singers, 1966)

This was the era, even in the late 19th century, that Mme. Jones was idolized.

Adelina Patti set a precedent that younger singers reflected in their choice of musical literature in their program songs.

An announcement of a farewell concert given by Adelina Patti in New York City May 11th 1892, The "Grand Musical and Operatic Festival"-The World's Greatest Artists-Chorus of 1000 and orchestra of 100. The New York Times reported that Adelina Patti received $4000 a night for singing "the Last Rose of Summer and the "Jewel Song" etc.,-Lillian Nordica followed suit with Verdi's Ernani etc., and excerpts from the Creation and Messiah - Mme. Jones sang Verdi's "Caro nome" and "Ship on Fire" etc.

26 April 1892,
New York Times
(advertisement)
MADISON SQUARE GARDEN
AMPHITHEATRE
GRAND NEGRO JUBILEE
ENTERTAINMENT TONIGHT
For Three Nights Only!
THE BLACK PATTI
LEVY'S CORNET SOLOS
JUBILEE SINGERS
And Many Other Great Features

30 April 1892,
New York Times
(advertisement)
ACADEMY OF MUSIC
Tonight and Sunday Night
GRAND NEGRO JUBILEE
The farewell performance of the renowned
BLACK PATTI
LEVY
And his complete band.
An entire change of programme.
Jubilee Chorus of forty voices.

27 April 1892,
New York Herald
THE "BLACK PATTI" AND A CAKE WALK
— o —
Five Thousand Persons Witness a Novel Entertainment at Madison Square Garden
— o —
APPLAUSE FOR MME. JONES
— o —
She sang the Suawanee River and Selections from Grand Operas and Wasn't a Bit Nervous
— o —

There was a study in black and white at the Madison Square Garden last night. About three-fourths of the scene, though, was in white. The big garden had been prepared for a rather unique entertainment in which the "Black Patti," heralded as "the greatest singer of her race," a lot of oddities, musical and otherwise, all colored, and Levy's American Band took part.

About five thousand persons were in the Garden at nine o'clock. The boxes were well filled, as were the arena seats, by people whom one would not often see at a cakewalk. Many of the ladies wore dazzling toilets, and evening dress was general among the men.

The last cake walk at the Garden drew a crowd, but was generally regarded as a "fake." Shrewd people believed, however, that there was money in a "high toned" cake walk, with other "colored" attractions thrown in, and the show last night was the result.

After the bond, an alleged Alabama quartet, a double quintet of banjos and a really meritorious "Jubilee Chorus," the audience was regaled with a Southern shuffle executed by three colored damsels. Four Negroes then indulged in a "Battle Royal," or "Hit a Head When You See It." This was a free fight with soft gloves and caused amusement.

The Black Patti

When Mme. Sissieretta Jones, the "Black Patti," walked up the steps to the platform in the center of the great amphitheatre, her breast was covered with medals and she was smiling broadly. She is of Dianesque proportions, very black, but with pleasing features. She was perfectly self possessed. She began the cavatina from Meyerbeer's opera, "Robert le Diable." After the first few notes the audience saw that the songstress had a remarkably strong voice, which she used with discretion.

Her effort was loudly applauded, as was her first encore, the familiar "Way Down Upon the Suawanee River," which she sang in excellent taste. Recalled again, she sang "The Cows Are in the Clover" very effectively, her upper notes being especially sweet. She received an ovation.

I saw in the audience during the evening Mr. Charles F. Chatterton, Mr. Abbey's right hand man, whose special duty it is to look after the real Adelina Patti and talk French to her. Mr. Chatterton said to me:—

"This colored woman is certainly a very good natural singer, and while I should hardly feel like comparing her voice with Mme. Patti's, I find her negro dialect much better, as shown in her rendering of the "Suawanee River."

Born in Virginia

I talked with the "Black Patti" in her dressing room after she had sung. She said she had not been at all nervous and found the acoustic properties of the Garden superb. She speaks of herself as a Providence girl although born in Virginia. She studied music in Boston. The last time she sang in New York was when Mr. Fred Douglass lectured at Cooper Union. She is living at the Hotel Venus, in West Seventeenth Street. She talks well, though inclined to be a bit diffident.

After a brief intermission at ten o'clock there was "buck" dancing, a "buzzard lope dance," more jubilee and more of Levy's Band. Then came the inevitable skirt dance, with colored performers, after which the "Black Patti" sang again, her selections being a farfalla, "Valse Chantee" and the song "Sempre Libera" from Verdi's "Traviata."

Then came the cake walk, in which there were about fifty very earnest and irresistibly comical contestants. They were still walking after midnight and no one had taken the cake.

The same program will be given at the Garden tonight and to-morrow night.

The following performances on August 6, 1892 - August 27, 1892 and September 3, 1892 listing these three concerts by the Washington BEE:(46)

6 August 1892,
Saratoga Union
(Reprinted in the *Washington Bee*, 3 October 1892)

A Wonderful Performance

Over five thousand persons assembled in Congress Park last evening to hear Mrs. Sissieretta Jones, the "Black Patti," sing. The concert was held in the lake pavillion, which was completely surrounded by a cultured throng. After three selections by the orchestra, Mrs. Jones appeared and sang an aria from "Robert le Diable" and in response to a rousing encore gave "Maggie, the Cows are in the Clover;" a third selection was demanded and gracefully given before she was allowed to retire. Later in the evening she sang Gilli's "Farfella" with much musical expression, which secured two encores, which were responded to. They were "The Song of tho Bobolink" and "Suwanee River." Her crowning success of the evening was given at tho close of the programme, Gounod's "Ave Maria" with obligato by Mr. Kilion. Although there were repeated calls for an encore, she did not respond.

Mrs. Jones possesses a beautiful voice, which has been well trained. There is neither brass in her notes nor thickness in her phrasing. Her enunciation is also perfect. The exquisite crispness with which she executes complicated scales in rapid time delighted all. Withal she sings intelligently without affectation, and with much feeling.

It is understood that she may give a second concert in the park at an early date.

27 August 1892,
Washington Bee

Hundreds Turned Away

Every seat taken, tickets refused to three or four hundred people, and all standing room occupied were the state of affairs at the first Levy concert at the Auditorium, Outside the big building, the streets and sidewalks held an audience almost as large as that gathered inside. It was the largest and most enthusiastic crowd that Asbury Park ever saw in a similar entertainment. Levy is the king of cornetists and is as lively as twenty years ago. As a leader he equals Gilmore or Coppa. The selections were popular and triple and quadruple encores were insisted upon.

Madame Jones was in fine voice, and her rendering of the most difficult compositions was an easy task. The original Patti has no mean rival in her dusky competitor.

3 September 1892
Washington Bee
(advertisement)
GRAND ENCAMPMENT CONCERTS
— will be given at the —
Metropolitan Church
M Street between 15th and 16th Streets,
Washington, D.C.
on Thursday and Friday Evenings,
September 22 & 23 . . .
Mme. M. Sissieretta Jones

THE BLACK PATTI
The Greatest Singer in the World
30,000 People in Four Concerts
in New York and Brooklyn
4,000 Worth of Diamonds and Presents
Madame M. Sissieretta Jones,
Prima-Donna Soprano

Assisted by the Following Talent
Miss Lulu Hawez, Washington's famous contralto soloist
Mr. Harry Thackeray Burleigh, the celebrated western baritone
Professor Walter F. Craig, New York's celebrated violin soloist
Professor J. C. Alston, renowned cornetist of North Carolina
Miss Bessie Butler, child vocalist, wonder of the age
Mr. Sidney Woodward, the celebrated tenor of Boston
Mr. Joseph Douglass, Washington's favorite violinist
The famous Metropolitan Choir of 50 Voices under the leadership of Professor J. T. Layton
Mrs. Albert Wilson, piano accompanist

Other engagements a benefit concert sponsored by the Society of the Sons of New York and another medal. (New York Globe (6-15-1892)(47)

The New York Clipper announces a tour schedule Levy's Band and Black Patti: Binghampton, New York, Pen Yan, Elmira, Cortland, and Ithaca and later in Syracuse. (Boston Post) (11-28-1892)(48)

Other dates of importance in 1892-93 are:Wieting Opera House New York (1892); Madison Square Garden Concert Hall (1893); Grand Opera House, Brooklyn (1893);Amphion Academy, Williamsburgh (1893);Town Hall, Jamaica (1893) - and Town Hall, Flushing (1893).

There were smaller concerts in 1893-and some mammoth in size those which established Mme. Jones lasting fame at the Pittsburgh Exposition in 1893, and the Chicago World's Fair.

The reporter also commented as follows: Mme. Jones has not yet reached the zenith of her fame, nor the highest stage of artistic development. But her voice one of superb possibilities, and if, with her pleasant, unassuring manner she combines the great gifts of perseverance, there is no doubt she will rank as one of the foremost song artists of the day.(49) Empire reporter.

Descriptions of Mme. Jones' appearances continued in many reviews during 1892 both sympathetic and cynical by critics of the Philadelphia Inquirer, the Philadelphia Times, Globe of Toronto, Nyack Evening Star and the Pittsburgh Dispatch. Some articles were long and some were short discussing various degrees of constructive criticism but all agreed she was an artist.

Madame Jones at Pittsburgh Exposition as soloist with Gilmore's Band in 1893 under management of Major Pond.

Pittsburgh and Allegheny, Pa— . . . Madame Jones, the "Black Patti," returns to the Exposition again this week. Of all the artists, Scalchi Materna, Campanin, Brooks', Gilmore's and other celebrated New York Bands, and other attractions (white) at the Pittsburgh Exposition, none have drawn such crowds as Madame Jones, and none are secured twice in a season by the Exposition managers.

The Detroit Tribune in reference to a performance at the 1892 Pittsburgh Exposition in an article stated: Years ago a distinguished English composer, after visiting this country, said that the purest voices and the finest musical ears in the world he found in the colored race in America, and he added "some day this race will furnish a singer who will receive a musical education, and then we shall probably get a vocalist who will recall a Malibuan in sensibility," that this has taken place can well be believed.

Mrs. Jones is perhaps the first of her race to receive a thorough musical education. Of her voice not enough can be said to make appreciated its peculiar charm and sweetness. Nature seems to have especially delighted in showing that she distributes her gifts irrespective of training and birth in giving her this wonderful voice.
(50) Detroit Tribune-2-12-1893

The Cleveland Gazette gives this account Apr . 1, 1893

1 April 1893,
Cleveland Gazette (51)

"BLACK PATTI" SINGS TO A DELIGHTED AUDIENCE

Dayton, Ohio.—A large audience assembled at Association Hall last Wednesday evening to hear the celebrated "Black Patti." The circumstances under which the concert was given was very mystifying, but the audience nevertheless was greatly delighted, as she sang herself into the hearts of her hearers. She renders with ease some of the highest class of music as well as her simple ballads and Scotch melodies. She was assisted by Prof. Arthur Cavendish, tenor soloist; Miss Julia Galloway and Mr. Paul Lawrence Dunbar, readers.—

New Times reports...Mme. Jones wanting to break her contract with Major Pond and go on her own.

27 June 1893, (52)
New York Times

LECTURED THE BLACK PATTI
Judge McAdam Says She is Ungrateful to Major Pond—Must Sing for Him Alone

Sissieretta Jones, the "Black Patti," got a severe lecture yesterday from Judge McAdam of the Superior Court on the evils of ingratitude. Incidentally, she was enjoined from singing under any other management than that of Major James B. Pond.

On June 8, 1892, the Major made a contract with the "Black Patti" for a year. He was to pay her $150 per week, furnish all accommodations for her, and pay all traveling expenses. Some time ago the Major and his colored star disagreed, and they have been contending in the courts for several months over a clause in the contract which gave the manager the privilege of re-engaging the singer for an additional two years under the same terms provided for the first year's work.

The "Black Patti" wanted to engage in business for herself, and Major Pond applied to Judge McAdam for an injunction. In granting the motion, the court said yesterday of Sissieretta:

"She feels now as if she could get along without her benefactor, and she has thrown down the ladder on which she ascended to the position she now enjoys. Every sense of gratitude requires her to be loyal to the Manager who furnished her with the opportunity for greatness, and every principle of equity requires her to perform her engagements according to the spirit and intent of the contract. Talent is of little value without opportunity, and history records on its brightest pages the names of many who would have died in obscurity but for opportunity."

Announcement of the World's Fair of 1893-Chicago.

21 October 1893,
Cleveland Gazette (53)
WORLD'S FAIR MUSIC
— o —
Rendered by Madame Selika, the Black Patti, Mr. Woodward and Madame Pinto
— o —
The GAZETTE'S Critic Writes Interestingly of Them From a Musical Standpoint—Their Strong and Weak Points—

Also Their Success in the Windy City
Special to the GAZETTE
[By Walt B. Hayson] (54)

Chicago, Ill.—I have been complimented by an invitation from the editor of the GAZETTE to write a series of letters on the entertainments given by Afro-Americans during the summer in the World's Fair City. The extreme pleasure of writing upon music, in which I am particularly interested, is made doubly so by the fact that my letters can be those of hope and cheer.

The talent and training exhibited here at the various congresses, churches and in the World's Fair grounds portend a bright future for those of the coming generations, whom nature endowed with musical and dramatic gifts. But not alone the quality of the singers, but also the quality of the listeners give this favorable sign. While there has always been present a sufficient number of whites to spread abroad the fame of our achievements, yet the audiences which have greeted our singers and readers have been composed of Afro-American visitors. These have shown remarkable discrimination in bestowing their applause. Encores were not drawn forth, as is too often customary, simply by a very high or very low note at the end of an otherwise badly rendered song, but the bestowal of applause showed a strong tendency toward a critical appreciation of the noblest and best in music and drama.

Even the most casual observer must have noticed that the butcher and the ranter were uniformly unsuccessful. In light of the season's achievements, one may look forward with assured expectancy into the near future when our artists will interpret to appreciative audiences the loftiest messages of love, pleasure and instruction in poetry, music and drama.

The musical season has been especially good, and Chicago's visitors have been richly entertained. Among our singers, Madame Selika, by common consent of connoisseurs, still holds first place. This is just, for years of arduous training have so reinforced a voice of great natural excellence that the most florid and difficult passages are rendered with the greatest ease and grace. Heard this summer in "Non piu sceno" and that old favorite by Rossini, "Una voce poco fa," she displayed great flexibility of voice and that superb vocal touch which has always characterized her singing. And what attack! What rhythmic effects, what trills, what staccato. One quality alone Polyhymnia has denied Selika—deep fervor, strong passion, which we often miss in strongly dramatic and pathetic passages. Yet it is to be deeply regretted that a tardy public appreciation forces such a voice within the walls of a studio. Our wish however, is that she may transmit the beauty of her own singing to the thousands of pupils who should seek her instruction.

On September 25 it was advertised through the World's Fair grounds that the "Black Patti" would sing in the women's building in the afternoon. One hour before the time of her appearance the large building was literally packed so eager were both American and foreigner to hear the famous singer. Nor were their expectations disappointed, if we may judge from the ovation which followed her song, "Ocean, Thou Mighty Monster." Public opinion, in accord with the best musical criticism, proclaims her the greatest coming singer. She draws her selections from every source, but her favorite seems to be "Fleur des Alps," although she sings with good effect "Robert le Diable," both songs being well adapted to bring out the quality and phenomenal range of her voice. When compared with Selika, the tones of her upper register are thinner, but this defect is entirely compensated for by the fuller and deeper tones of the lower. Madame Jones's voice is always musical; there is present, too, that spirit, that musical taste and insight, that is found only in the born artist. One hears such mellow, sweet, rich tones that while she sings, he sits enraptured and as the last tone dies away involuntarily bursts out into applause. She has pleased us often by responding to encores with "Swanee River." May she ever honor that most soulful American folk song.

In the front ranks of our singers must be placed that genial young tenor of Boston, Sidney Woodward. This young man, who began his musical career in Memphis several years ago, is today the talk of all New England. . . .

21 October 1893,
Cleveland Gazette

Beginning in early 1894 the most important occasion was the program given for the New York "Herald Fund." Antonin Dvorak, supervisor of the National Conservatory of Music in New York City. Mme. Jones accompanied by Miss Wilson performed.

24 January 1894,
New York Herald (55)
DVORAK LEADS FOR THE FUND

National Conservatory Concert Contributes Largely to the Herald's Charity

A PROMISING CHILD PIANIST

"Old Folks at Home" Heard for First Time with Dr. Dvorak's Orchestration

COSTLY BATON FOR DVORAK

Honor to Mrs. Jeanette M. Thurber, to Dr. Antonin Dvorak and to the students of the National Conservatory of Music!

Thanks to their generous assistance, the HERALD'S Free Clothing Fund has been augmented by a donation of $1,000. This sum represents the net proceeds of the concert given last evening in Madison Square Garden Concert Hall by the pupils of the conservatory, under the conductorship of Dr. Dvorak, the director of that institution.

Success of the most pronounced kind crowned the concert from every point of view. Long before the hour fixed for the opening the hall was filled with an immense throng of people. At eight o'clock there was hardly standing room, only the aisles being kept free, and as the concert proceeded the ranks of anxious listeners standing at the back became more and more closely serried until they overflowed into the passageways.

It was a unique programme. Each soloist, with one exception, belonged to the colored race. This idea was due to Mrs. Thurber. She threw open the doors of her excellently equipped musical educational establishment to pupils of ability, no matter what their race, color or creed. Emancipation, in her idea, had not gone far enough. Bodies had been liberated, but the gates of the artistic world were still locked.

Her efforts in this direction were ably seconded by Dr. Dvorak. The famous Bohemian studied the race, their songs, their folk lore. He saw that in their intellectual make-up there lay, ignored or unknown, the germs of an original musical organization, the foundation of a truly national school of music.

Unique Colored Choir

When the audience entered the hall last night the first thing which attracted attention was the gallery at the back of the stage, a gallery fitted with a chorus composed entirely of colored pupils. It was an interesting sight, and one not without its pathetic side, for there was a look of earnestness upon the faces of the members so intense as to cause a feeling of sadness.

And how they sang when the time came! Their very lives might have depended upon it. As the shrill voices of the boys of St. Philip's colored choir rose in Rossini's "Inflammatus," voices with the curious tonal color which is one of the characteristics of the colored race, you were compelled to admit that had the National Conservatory of Music done nothing more than to open wider to them music's unlimited resources of enjoyment, it would have achieved a noble work.

There was one little fellow who attracted everybody's attention. He had no music, but he apparently needed none, singing with an evident enjoyment that showed how deeply he was interested in the work. He never took his eyes from the conductor's baton, and at every attack he made a funny little convulsive start as though he said, "Now for it!"

His ardor was shared by every individual in the choir. Their attention was riveted upon the affair in hand. The proof of this was found in the fact that every attack was as unanimous as though it were sung by one huge voice.

The sopranos and altos were all dressed in pure white, pink and blue, while the tenors and basses all wore the conventional dress suit. In all there were about one hundred and thirty members in the choir, which is made up of pupils in the conservatory.

An Evening of Surprises (56)

Not often have so many novel surprises been given at a pupil's concert. The most striking came with the entry of a slim young white girl upon the platform. This child, Bertha Visanska, walked quietly up to the piano, bowed timidly to the audience, seated herself before the instrument and then gave a grand bow to Dr. Dvorak, which said as plainly as words, "I am quite ready."

Dr. Dvorak then plunged into the work of directing the orchestral accompaniment to Liszt's "Hungarian Fantaisie," and the audience settled down with a resigned air, evidently prepared to listen to the usual style of school girl solo. In a few minutes the general expression had changed from one of indifference to one of surprise. Was it possible that such a child, twelve or thirteen years old at most, could be the brilliant pianist who was playing the difficult passages of Liszt's opus 25 with such breadth, with such distinct, clear technique, even with authority? . . .

There is a stringent rule at all the Conservatory pupils' concerts—a law that is almost as inflexible as those of the Medes and Persians—that no performer should be allowed to accord an encore. Last night Dr. Dvorak had perforce to relax this regulation in favor of Miss Visanska, so great was the enthusiasm her playing aroused. It only remains for her to study as assiduously in the future as she has so evidently done in the past for her name to be a well known one in the world of music.

The Black Patti's Success

Mme. Sissieretta Jones, the "Black Patti," the only soloist not a pupil at the Conservatory, sang the soprano solo in the "Inflammatus" from Rossini's "Stabat Mater," the chorus being sung by the colored male choir of St. Philip's Church, under the direction of Mr. Edward B. Kinney, the organist and choirmaster of the church and a pupil in Dr. Dvorak's composition class. Mme. Jones was an enormous success with the audience. To those who heard her for the first time she came in the light of a revelation, singing high C's with as little apparent effort as her namesake, the white Patti. It was impossible to refuse the demand for an encore, so Mme. Jones responded with the "Robert, toi que j'aime," in which she was accompanied by her pianiste, Miss Wilson.

Mendelssohn's overture to the "Midsummer Night's Dream," played by the Conservatory orchestra, opened the concert. This orchestra, numbering about fifty members, is composed entirely of pupils in the various classes at that institution. It is a young, untried organization, but the orchestral numbers rendered last evening were quite sufficient to demonstrate the excellence of the instruction given at the Conservatory. Notably was this shown in the strings.

One of the pupils in Dr. Dvorak's composition class, Mr. Maurice Arnold, produced a novelty in the shape of a series of four "American Plantation Dances," for full orchestra. These dances were written down upon the lines laid down by Dr. Dvorak as being essential for the foundation of a national school of music. In other words, the characteristic features of Negro music must have been closely studied and adapted for use in serious composition. Rhythms, harmonies, melodic forms, in these dances, all originate in the folk music of the Negroes. This spirit Mr. Arnold has conveyed into his composition with some degree of success. The themes are all original, but they have about them a flavor of a music which we have been accustomed to associate with the Negro race. The orchestration is praiseworthy, particularly in the second, though the third is bound to be the most popular.

These dances can claim to be looked upon as national and would be found admirable for performance at patriotic gatherings. There is such a gay swing about the last that nearly every boy in the choir marked time with his head, and I am pretty sure that under cover of that friendly gallery front they were all patting "juba." Under Mr. Arnold's vigorous leadership the dances received a very spirited performance from the orchestra. . . .

Mr. Harry Jones, baritone, a pupil at the conservatory, and Mme. Jones sang the solos, the chorus being given by the colored choir. It is a very effective arrangement, quite desolate character being imparted to it by the air being allotted to the flute in the prelude, with a very quiet and simple accompaniment. . . .

Cleveland Gazette gives this report (Dec. 22, 1894)

22 December 1894,
Cleveland Gazette (57)

Springfield, O.—Madame Sissieretta, the "Black Patti," sang at Black's opera house last Wednesday evening under the auspices of the G.A.R. Madame Jones was supported by a good organization of vocal artists.

Dayton, O.—"The 'Black Patti' Here, Also." Black Patti sang at the Grand Opera House Thursday evening.

After Herald Fund-Mme. Jones does not seem to appear on the American concert stage. It is a probability that late 1894 & 1895 were spent in Europe on a world tour which she later mentions in an interview which she reported performances (actual or proposed) in Berlin, Paris, Cologne, Munich, Milan, Covent Garden in London and the English provinces (Terry) (58)

Yet no programs exist, only press reports by interview with the Pittsburgh Post. First are reflections on the past activities....

Again the actual report of audience response to her performance on this tour.
Mme. Jones relates her experience to the press, quoted as follows:
"My life having been spent mostly in America and my greatest success having been achieved here, I of course enjoy singing in this country more than any other. But outside of America I think England and the English provinces of India and Australia and South Africa are the places, I would prefer visiting were I to start on another world-girding tour. There is not the slightest antipathy in the matter of color in England or in the provinces.

My appearance in Covent Garden London was one of the most exalted triumphs of my career. There was a fine audience and women took bouquets from their corsages to throw upon the stage. And the curious thing about it all is that "Swanee River" and the various Foster melodies were received with great enthusiasm."(59)

Mme. Jones in her remaining discussion with the press she remarks that:

"in India, it is a great pleasure for a singer or an actress to appear. They are overwhelmingly enthusiastic I suppose because the more meritorious attractions do not reach that country and the condition is somewhat the same in South Africa."(60)

When Mme. Jones returned to America from abroad, she faced an American concert stage which did not offer the Negro artist the same freedom or chance for advancement as those in Europe.

Therefore she associated with a company known as the "Black Patti Troubadours" (All-Negro troupe) that she travelled with for the remaining part of her active professional life.

(34) Freeman(Indianapolis)(11-9-89)
(35) New York Clipper (3-35-1891)
(36) Detroit Times - Musical America
(37) Tri-Weekly Budget (8-11-1888)
(38) B.G. Brawley (The Negro Genius)
(39) B.G. Brawley (The Negro Genius)
(40) James Weldon Johnson - Black Manhattan
(41) Abraham Lincoln - Carl Sandburg (1925)
(42) Richard Hofstadter-"Social Darwinism in American Thought (1945)
(43) New York Times (4-24-1892)
(44) Maud Cuney-Hare (1936)
(45) Henry Pleasants - Great Singers (1966)
(46) Washington Bee
(47) New York Globe (6-15-1892)
(48) Boston Post (11-28-1892)
(49) Empire,reporter
(50) Detroit Tribune (2-12-1893)
(51) Cleveland Gazette (4-1-1893)
(52) New York Times (6-27-1893)
(53) Cleveland Gazette (10-21-1893)
(54) Cleveland Gazette (10-21-1893)
(55) New York Herald (1-24-1894)
(56) New York Herald (1-24-1894)
(57) Cleveland Gazette (12-22-1894)
(58) W.C. Terry
(59) Pittsburgh Post (3-11-1896)
(60) ibid

(to be continued with Chapter 3: Black Patti on the American Theatrical Stage............)

(cont'd from RR 165/6)

Majestic RECORDS

Modern Eyes-zing
Bob Porter

"MAJESTIC" MASTERS LISTINGS
PART FIVE
T-1551 to T-1630.

MATRIX NO:	TITLE	ARTIST	CAT. #
T-1551	The Devil Was Beatin' His Wife	DEEK WATSON AND THE BROWN DOTS	(unreleased)
T-1552	I've Got The Situation Well In Hand	" "	1244
T-1553	Pray For the Lights To Go Out	" "	1244
T-1554	Give It Up	" "	(unreleased)
T-1555	Runnin' Wild	THE HARMONAIRES	1242
T-1556	Kentucky Babe	" "	(unreleased)
T-1557	Didn't It Rain	" "	(unreleased)
T-1558	Dream	" "	1249
T-1559	Live Humble	" "	(unreleased)
T-1560	Swing Low, Sweet Chariot	" "	(unreleased)
T-1561	Deep River	" "	(unreleased)
T-1562	You Can Depend On Me	" "	1249
T-1563	Frim Fram Sauce	" "	(unreleased)
T-1564	I'll Get Along Somehow	" "	1242
T-1565	Bamba Samba	THE ACCORDIONAIRES →	(unreleased)
T-1566	Oh, Marie	THE ACCORDIONAIRES →	1240
T-1567	These Foolish Things(Remind Me Of You)	" " →	1240
T-1568	CHRISTMAS SPELL	" "	
T-1569	HAUNTED HEART	GINNIE POWELL-BOYD RAEBURN ORCH.* →	(unreleased)
T-1570	SINGIN' IN THE RAIN	" "	"
T-1571	BEYOND THE SEA (LE MAR)	" "	"
T-1572	I'm Alone Because I Love You	" "	"
T-1573	I've Had My Moments	JOHNNY THOMPSON	(unreleased)
T-1574	There Goes My Heart	" "	(unreleased)
T-1575	Hold Me	" "	1246
T-1576	Pecos Bill	" "	1246
T-1577	Goombye	CAPTAIN STUBBY AND THE BUCCANEERS	1254
T-1578	Beautiful Morning Glory	" "	1254
T-1579	Bye and Bye	" "	(unreleased)
T-1580	The Dickey-Bird Song	" "	(unreleased)
T-1581	Thoughtless	GEORGE OLSEN	1234
T-1582	The Last Round-Up	" "	1234
T-1583	Headin' For A Shot-Gun Weddin'	" "	(unreleased)
T-1584		" "	(unreleased)

The following master numbers were assigned to selections recorded by George Olsen in Chicago but masters were not sent to us:

MATRIX NO:	TITLE	ARTIST	CAT. #
T-1585	Beautiful Ohio		
T-1586	When It's Springtime In the Rockies		
T-1587	With Louise On Lake Louise		
T-1588	Susie Dooley		
T-1589	You Were Meant For Me		
T-1590	Down Beneath the Sheltering Palms		
T-1591	Winnepesaukee		
T-1592	Cackling Club		
T-1593	Shoestring Bow And A Cornstalk Fiddle		
T-1594	I Found A Rose		
T-1595	Saturday Date	RAY DOREY	1239
T-1596	I Can Dream, Can't I	" "	1239
T-1597	Tell Me, Marianne	" "	(unreleased)
T-1598	Everytime	" "	(unreleased)
T-1599	Pianissimo	ARTIE WAYNE	(unreleased)
T-1600	(hold for "Red River Valley")	FOY WILLING	(hold →)
T-1601	On the Sunny Side Of the Street	EDDY HOWARD →	(unreleased)
T-1602	Laroo, Laroo Lilli Bolero	" "	1224
T-1603	My Mother's Arms	" "	(unreleased)
T-1604	Someone Cares	" "	1236
T-1605	A Boy From Texas and a Girl From Tennessee	" "	(unreleased)
T-1606	I've Lived A Lifetime For You	" "	(unreleased)
T-1607	Should I	" "	(unreleased)
T-1608	I'll Always Be In Love With You	" "	(unreleased)
T-1609	For Sale	" "	(unreleased)
T-1610	La Rosita	" "	(unreleased)
T-1611	Yours With Love and Kisses	" "	(unreleased)
T-1612	Crying For Joy	" "	1256
T-1613	Jazz Band Ball	" "	(unreleased)
T-1614	The Flower Seller	" "	1256
T-1615	Can It Ever Be the Same	" "	(unreleased)
T-1616	Shortenin' Bread	" "	(unreleased)
T-1617	Senorita	" "	(unreleased)
T-1618	Old Pardner	" "	(unreleased)
T-1619	Home Again Blues	" "	(unreleased)
T-1620	If I Only Had A Match	" "	(unreleased)
T-1621	An Old Flame Never Dies	" "	(unreleased)
T-1622	All Dressed Up With A Broken Heart	" "	1236
T-1623	I'm Looking Over A Four-Leaf Clover	" "	(unreleased)
T-1624	I'd Love To Live In Loveland	" "	(unreleased)
T-1625	Put 'Em In A Box, Tie 'Em With A Ribbon	" "	1252
T-1626	Dainty Brenda Lee	" "	1252
T-1627	On A Slow Boat To China	" "	(unreleased)
T-1628	Ja Da	" "	(unreleased)
T-1629	I'll Hold You In My Heart	" "	(unreleased)
T-1630	Bella Bella Marie	" "	(unreleased)

*The Ginnie Powell-Boyd Raeburn masters not to be released (see T-1547,1548,1549 & 1550 in RR165/6) Possible question as to ownership.

LK note: That's it folks! for the Bob Porter"Majestic"Masters Listings which began in RR 157/8 and continued consecutively to this issue 167/8 (a complete run from T-497 to T-1630). Along with *George Blacker's connecting"Hit"Listings we witnessed a master number run from W101 to T-1630. Quite a feat! fellows!!
*Blacker's "Hit" compilation with its Elite counterpart began in RR 161/2 with W 101 and finished with T 500 (RR 165/6) -dovetailing into Porter's "Majestic"serialization.
Extra!Extra!.... Bob Porter has recently sent us some more Majestic listings which should be of the great interest to George Blacker's part of the job. It's on their way to you, George!

****

*** MORE from Bob Porter will follow in subsequent issues!
We have a SIGNATURE MASTERS listings on tap from Bob.***
With this listing you will be able to join in on the research job. Bob provides the master #, title and artist - but the catalog numbers were missing from the company sheets. So, folks! dig out your Signatures and get ready to join the team.
-LK

DIGGIN' THE GROOVES
BOB DAVENPORT

OUR LEAD ITEM THIS ISSUE CONCERNS ITSELF WITH SOMETHING NOT QUITE AS OLD AS OUR USUAL ITEMS, BUT ONE THAT I'M CERTAIN JAZZ BUFFS WILL BE HAPPY TO HEAR ABOUT. IT'S ON MONMOUTH-EVERGREEN (MES/7089) AND IT'S CALLED "JAZZ ALIVE", FEATURING THE BILLY TAYLOR TRIO IN A JUNE 28, 1977 LIVE PERFORMANCE AT THE UNIV. OF TEXAS. - - -IT'S SOLID, AND IT'S TASTY!

IF YOU DON'T HAVE "THE REDMOND NOSTALGIA" CATALOG FROM LARRY KINER (P.O.BOX 82, REDMOND, WA 98052) YOU SHOULD! IT'S CHUCK FULL WITH SOME OF THE GREATEST SOUNDS FROM YESTERYEAR YOU'LL EVER SEE. THEY'RE AVAILABLE ON LP AND TAPE. AND RECENTLY LARRY SENT ME A FEW OF HIS NEW RELEASES, AND I'D LIKE TO SHARE THESE WITH YOU NOW:

SPOKANE 15: "BING'S MUSIC HALL HIGHLIGHTS". (THIS IS MORE IN THE SERIES OF THOSE GREAT DAYS OF RADIO, THIS ONE COVERING 1943-1945, WITH EXCERPTS FROM VARIOUS KRAFT SHOWS OF THOSE YEARS).

AIRCHECK 26: JESS STACY "ON THE AIR" (THESE ARE SOME FINE "AIR SHOTS" FROM 1944-45, FEATURING THAT SUPER JAZZ PIANIST, JESS STACY. THESE ARE MOSTLY FROM VARIOUS RADIO SHOWS, AND AFRS E.T'S, AND WITH JESS ARE SUCH GREATS AS GEORGE WETTLING, SIDNEY BECHET, SID WEISS, GENE KRUPA, ED HALL, ERNIE CACERES, ETC. EDDIE CONDON DOES A LOT OF THE ANNOUNCING, AND WHILE HE WAS A FINE MUSICIAN AND ENTREPRENEUR, A HENNY YOUNGMAN HE AIN'T!)

AIRCHECK 27: "THE 1944 ESQUIRE JAZZ ALL-STARS". - -(WOW! WHAT CAN I SAY? HERE ARE SOUNDS YOU'LL REALLY ENJOY. VOCALS BY LOUIS AND JACKSON T., MILDRED BAILEY, BILLY HOLIDAY, AND EVEN DICK TODD! PLUS ALL OF THOSE SUPER INSTRUMENTALS BY THIS ALL-STAR GROUP.)

TOTEM 1033: LEE WILEY, "ON THE AIR". (HERE IS MISS LEE ON SOME RARE TRANSCRIPTIONS WHEN SHE APPEARED WITH EDDIE CONDON ON HIS SHOWS, AND EDDIE AGAIN DOES THE ANNOUNCING. THIS ONE ALSO FEATURED SOME OF THOSE WELL KNOWN JAZZ MUSICIANS LIKE JESS STACY, JOE BUSHKIN, SID CATLETT, GEORGE WETTLING, BOBBY HACKETT, BILLY BUTTERFIELD, ETC.)

TOTEM 1032: ALICE FAYE" "ON THE AIR". (THE DEEP, THROATY VOICE OF ALICE FAYE IS HEARD HERE IN SOME VERY EARLY STUFF, A LOT OF IT WHEN SHE WAS ON THE RUDY VALLEE SHOW. ALICE HAS ALWAYS BEEN ONE OF MY FAVORITES, AND I REALLY LIKED THIS ONE. BET YOU WILL TOO!

BOZY WHITE HAS RELEASED AN INTERESTING ITEM ON HIS SHOESTRING LABEL (SS-110) OF THE HAL KEMP BAND WHEN BUNNY BERIGAN WAS WITH HAL. THESE DATES FROM 1930 PRE-DATE THE MORE FAMILIAR STACCATO-TYPE RHYTHMS OF THE KEMP BAND AS MOST OF US REMEMBER, BUT ARE STILL INTERESTING. HEARD VOCALLY ARE SKINNY ENNIS, THE TRIO (HAL, SKINNY & SAXIE DOWELL), AND THE UBIQUITOUS SMITH BALLEW. BOZY HAS INCLUDED ALTERNATE "TAKES" ON 4 OF THE NUMBERS, AND 2 OF THE BANDS ACTUALLY ARE NOT KEMP, BUT THE AMERICAN VAN PHILLIPS, WHO MADE HIS FAME IN ENGLAND, AND WHO USED BUNNY ON THESE JUNE & JULY 1930 DATES, ALONG WITH MICKEY BLOOM, GUS MAYHEW, SAXIE DOWELL & JIMMY DORSEY! LITTLE HAS BEEN DONE TO "DOCTOR" UP THE OLD 78 SOUNDS ON THIS LP, AND I'D STRONGLY RECOMMEND IT TO COLLECTORS OF HAL KEMP, AND BUNNY BERIGAN. - - - TO ORDER, OR FOR FURTHER INFO ON THE SHOESTRING CATALOG WRITE TO SHOESTRING RECORDS, P.O. BOX 10208, OAKLAND, CA 94610.

ALAN ROBERTS' SUNBEAM LABEL HAS 3 NEW INTERESTING RELEASES I'D LIKE TO GET INTO NOW (WRITE TO SUNBEAM RECORDS, 13821 CALVERT ST., VAN NUYS, CA 91401):

HB-320: ORVILLE KNAPP & HIS ORCH., VOL. 2 (1934-36). WITH THIS, AND VOL. 1, COLLECTORS SHOULD HAVE A PRETTY COMPLETE KNAPP COLLECTION. VOCALS ARE BY NORMAN RUVELL, EDITH CALDWELL, RAY HENDRICKS & DAVE MARSHALL.

MFC-21: THE COLLEGE JAZZ BANDS: THIS ONE ENABLES US TO LISTEN TO SOME OF THOSE LITTLE KNOWN, BUT QUITE GOOD COLLEGE BANDS, SUCH AS THE YALE COLLEGIANS, TEXAS TROUBADOURS, AND OTHERS.

P-509: "TONY & GENE" 1963: HERE'S AN INTERESTING GET TOGETHER, FEATURING THE TALENTS OF TONY BENNETT AND GENE KRUPA! PERHAPS A LITTLE UP-DATED FOR SOME COLLECTORS (ALTHOUGH WE MUSN'T OVERLOOK THE FACT THAT 1963 WAS 16 YEARS AGO, AND SO NOSTALGIC FOR MANY. AND IT'S GOOD LISTENING!

AS REGULAR READERS OF D.T.G. KNOW I USUALLY GIVE YOU THE ADDRESSES OF MOST OF THE COMPANIES REVIEWED HERE SO THAT YOU CAN WRITE DIRECT TO THEM IF YOU CAN'T FIND THEIR PRODUCT IN YOUR LOCAL RECORD SHOPS. AS A RULE MOST ARE COOPERATIVE, AND WILL SELL YOU DIRECT. THERE ARE SOME INDEPENDENTS THAT ARE A LITTLE LAX IN SUPPLYING US WITH REVIEW COPIES AND INFORMATION ON THEIR REISSUES, AND A LOT OF THESE ARE HANDLED BY A COMPANY KNOWN AS MORHBOS INTERNATIONAL AT P.O. BOX 414201, MIAMI BEACH, FL 33141. IF YOU'RE NOT ON THEIR MAILING LIST, YOU SHOULD BE BECAUSE THEY DO SEND OUT A "FLYER" WHICH WILL KEEP YOU UP TO DATE ON A LOT OF THESE VARIOUS LABELS. AS USUAL IT WILL BE APPRECIATED WHEN YOU WRITE TO ANYONE LISTED HERE IF YOU'LL MENTION YOU READ ABOUT THEIR PRODUCT HERE IN D.T.G. IN RR.

AND WITH THAT, WE'LL SAY GOODBYE 'TIL NEXT TIME AND IF I CAN BE OF ANY ADDITIONAL HELP, WRITE ME AT 10661 OLD REDWOOD HWY., HEALDSBURG, CALIF 95448.

research ** PART FIVE **

LES PAUL

BILL BENNETT
61 NEWHAVEN ROAD,
EAST BURWOOD,3151,
VICTORIA, AUSTRALIA

Further additions & corrections(& speculations) to LES PAUL listing(see RR's 153/4, 155/6,161/2,& 163/4)

1/ Have received info on two more possible titles on Capitol,Counterfeit Love,& China Town, I recently picked up an English Brunswick 78 by Evelyn Knight & Foster Carling singing Counterfeit Love b/w Play That Barber-Shpp Chord(Br.04381),& Les' distinctive guitar work can be heard in the background on these recordings.The first title is a Carling-Paul composition,& the both titles recorded approx.July,1949,in Hollywood (Kiss Me Sweet also dates from 1949)by this time Les had a contract with Capitol so it would be reasonable to assume that he'd record one of his own songs for them so there's a very good chance of the existance of a Capitol coupling,Counterfeit Love b/w Kiss Me Sweet probably done in the same session as You Can't Expect Kisses & Until I Hold You(on Cap 57-623)which also date from approx.mid 1949.
Also,have been working on a numerical list of Capitol from their start in 1942 tO about 1958,& thanks to Louis Pyritz of Menasha,Wisconsin,we now have a nearly complete listing of the label except for the early 1949 to mid 1952 period where there are several blanks in the list,so perhaps the above-mentioned LP/MF coupling could be one of those blanks,let's hope so.
As for China Town,I've been informed that somebody remembers having a Capitol version of this by Les & Mary,so we're waiting on more info on this & it's coupling.

2/ The extra titles on T286 are the five that are listed under 1/ in part 3 additions & corrections(RR 161/2),& Jazz Me Blues isn't on T286,but I Can't Give was subbed for JMB(I Can't Give,previously unissued?,or backing for China Town???)
JMB was used on T356,as the title fits in with the overall theme of the Bye-Bye Blues album.

3/ Capitol unissued titles(presumably,all with Mary Ford)pardon me while I cry.
my sincere thanks to Allen Strange for this info.

mx.15950 September Song
mx.16064 I'm Still In Love With You
mx.16065 Ninety And Nine
mx.16066 Sing To Me,Gypsy
mx.16067 I'm Countin' On You
mx.16068 Scarlet Ribbons
mx.19784 Dancing With Ginger
mx.19785 Doing The Town
mx.19786 Every Time I Look At You
mx.19787 Tonight's The Night
mx.19788 Five Alarm fire
mx.19790 I Ain't Got Nobody
mx.19793 Yearning Just For You
mx.19794 Honolulu Rock & Roll
mx.19795 Let's Fall In Love

Evidently these 15 titles were intended for an LP,but when Les & Mary went over to Col. they decided not to issue it,or maybe Cap. decided not to issue the LP,& after all the work Les & Mary put into these recordings, they might've been annoyed with Cap. & that's why they signed up with Col.all this is purely speculation on my part.
Would love to see Cap release an LP of these titles plus the unissued Nothin' To Do come on fellas,what about it?,after all they did this with the Nat Cole 10th anniversary album(Cap W-514)which was all previously unissued stuff,some of it dating back to the trio days.

Also,recently in England,EMI issued a Cap LP of previously unissued Sinatra sides & superb stuff it is too.So why not do the same with the LP/MF unissued stuff too??

4/ Speaking of Columbia,we have more details here too,as follows:-

Poor People Of Paris	4-41592	Har.HL7333/HS11133
*All Night Long	4-41592	
Mountain Railroad	4-42179	
*It's Too Late	4-42179	
*Your Cheatin' Heart	4-42419	CL1928/CS8728,Har.HL7333/HS11133
*Another town,Another time	4-42419	
*I Just Don't Understand	4-42602	CL1928/CS8728
*Playing Make-Believe	4-42602	
*The Christmas Song		CL1699/CS8499,Coronet(Au)KLL/KLLS1694
*Go On Loving You		GB11/GS11

CL1699/CS8499,Cor.KLL/KLLS1694 is a multi-artist LP titled,We Wish You The Merriest
GB11/GS11 is a multi-artist LP titled,The Headliners Vol.3 (a record club issue)
A Col. unissued title CO69923 *Memories (more tears)
Readers will notice I haven't shown mx.no's that are on the Col.45's,because they're not the true mx.no's,but are only pressing or control no's.
Does anyone have access to company files to find out the true mx.No's for all the Col.recordings??,& also the Cap recordings that are on LP only,this info would be very very much appreciated,if it can be had.
And finally (on Col.) the titles on CL1928 that Mary sings on (besides 2 above) are Worried Mind,Trouble In Mind,Call on Me,& The Big Cry, the other 6 are instrumentals.

5/ To bring the listing right up to date,there's 2 more lp's recently issued:-

GUITAR MONSTERS (w.Chet Atkins)(1978)
RCA APL-1-2786 (all inst.except **)
Limehouse Blues
I Want To Be Happy
Over The Rainbow
Meditation
Lazy River
I'm Your Greatest Fan **
It Don't Mean A Thing
I Surrender Dear
Brazil
Give My Love To Rose **
Hot Toddy
LP & CA talking & singing?? **

WORLD IS WAITING FOR THE SUNRISE (1979)
Shamrock LP1807 (from Radio broadcasts)
*Blow The Smoke Away
San Antonio Rose
*Song In Blue
Mandolino
*How High The Moon
*The World Is Waiting
*Fantasy
*Put A Ring On My Finger
*Johnny
*Take A Warning
*Goodbye My Love
Magic Melody
*Runnin' Wild

** THE EARLIER "PRE-CAPITOL" ERA **

Now To The most difficult part of listing Les Paul's work on record,the earlier pre-Capitol era.I'm sure that what I list here will not be anywhere near complete & once again readers I'm calling on,no,begging your help,please,please contact me if you have any additional info not listed here,I'm thanking you in advance.
I know by listing the early material last,I'm back to front,but I've only recently obtained a lot of new info,& some records,for these earlier years,& decided to hold off for two reasons,1/ until the Cap/Col listings were as complete & accurate as I could get them,& 2/ so I could gather as much info as possible for the early years.
Now to what we have on the pre-Capitol era:-

"RHUBARB RED" Les Paul(voc? & g) — date unknown
Just Because — Montgomery Ward ????
Deep Down Blues — Montgomery Ward ????

"RHUBARB RED" & HIS RUBES Les Paul (g),others unknown — date unknown
SSL795 The Convict & The Rose — A.F.R.S. #47
(ND5-MM-5951) Jesse James — - -
Froggie Went A-Courtin' — - -
The Little Green Valley — - -

LES PAUL TRIO Les Paul (g),others unknown,Jimmy Atkins voc,N.Y.October,1939
W25418-1 Out Of Nowhere — Voc.5447
W25419-1 Where Is Love? — Ok. 6027
W25420-1 Swannee River — -
W25421-1 Goodbye Lover,Goodbye — Voc.5447

Les Paul(Voc & g) — date unknown (1944?)
Born To Lose — Asch AA3

ART TATUM (p),Les Paul (g),unknown (b) — L.A. 1944
Ja-Da — A.F.R.S. #172
I Found A New Baby — A.F.R.S. #205
Lady Be Good — - -
Somebody Loves Me — - -

JAZZ AT THE PHILHARMONIC,J.J.Johnson(tb),Lester Young,Jack McVea,Illinois Jacquet (ts) Nat Cole(as "Shorty Nadine")(p),Les Paul(g),Johnny Miller(b),Lee Young(d),Red Callender (b) added for last two titles. — July,1944

455	(V17)	Blues (part 1)	Disc 6024	Clef MGN-4
456	(V18)	Blues (part 2)	-	-
457	(V19)	Blues (part 3)	Disc 6025	-
458	(V22)	Lester Leaps In (part 1)	-	-
459	(V23)	Lester Leaps In (part 2)	Disc 6026	-
460	(V24)	Lester Leaps In (part 3)	-	-
		Tea For Two		Clef MGN-7
		I Found A New Baby		-

JAZZ AT THE PHILHARMONIC same as above except Shorty Sherock(tb) for Johnson.

720	Rosetta (part 1)	Disc 6027	Clef MGN-5
721	Rosetta (part 2)	-	-
725	Body And Soul (Part 1)	Disc 6028	-
726	Body And Soul (Part 2)	-	-
727	Body And Soul (Part 3)	Disc 6029	-
728	Body And Soul (Part 4)	-	-
	Bugle Call Rag		-

LES PAUL TRIO Les Paul(g),unknown p,b,d. — Hollywood,December 14,1944.
L3701-A Blue Skies
(78) Dec 23553,Alb A-901,Br 03756
(45) Dec 9-23553,Alb 9-292,ED2152
(LP) Dec DL5376,DL8589,Voc VL73849 Festival CFR10-405,MCA -
L3702-A Begin The Beguine
(78) Dec 23444,Alb A-901,Br 03728
(45) Dec 9-23444,Alb 9-292,ED2152
(LP) as for L3701.
L3703-A Dream Dust — all same issues as for L3702
L3704-A Dark Eyes
(78) as for L3701
(45) as for 3 previous titles except ED2152.
(LP) as for 3 previous titles.

BING CROSBY acc.by the LES PAUL TRIO — Hollywood,July 12,1945
L3889-A Whose Dream Are You? — (78) Dec 18708,Y5982,Br 03618
L3890-A It's Been A Long,Long Time — (78) Dec 18708,25185,Y5973,Br 03618
(45) Dec 9-25185,ED1700
(LP) Dec DL5119,DL8075,DL8268, Br LAT8054,LAT8334,Col 33osx-7504,Fest.FL7053,FL7253, FL30130.
(LP sets) DecDX151,DXSB184,MCA 2-4045.

THE EARLIER "PRE-CAPITOL" ERA (Cont'd)

RED CALLENDER SIX — L.A.September 12,1945
Harry Edison(t),Herbie Haymer(a&ts),Arnold Ross(p),Les Paul(g),Red Callender(b)Shadow Wilson(d)
114- These Foolish Things — Sunset 10056
117- Get Happy — -
mx's 115 & 116 not known.

WILLIE SMITH & HIS ORCHESTRA — Hollywood,November 2,1945
Willie-Smith(as),Murry McEachern(tb),Billy May(t)HL91 & 2 only,unknown(t)for May on HL90 & 93,Arnold Ross(p),Les Paul(g),Ed Mehilich(b),Nick Fatool(d),McEachern outHL93.
HL90- September In The Rain
(78) Keynote 620,Mercury 1107
(45) Emarcy EP-1-6008
(LP) Merc MG25075,MMB12013 Emarcy MG26000,MG36051
HL91- You Oughta Be In Pictures — (45)&(LP) as for HL90
HL92- Moten Swing
(45) as for HL90
(LP) Merc MG25075,Emarcy MG26000
HL93- Willie,Weep For Me
(78) as for HL90
(45) as for HL90
(LP) as for HL92

HELEN FORREST acc.by LES PAUL TRIO — Hollywood,November,1945
L4044-A Baby,What You Do To Me — Dec 18778
L4045-A Everybody Knew But Me — -

BING CROSBY acc.by LES PAUL TRIO — Hollywood,May 15,1946
L4183-A Pretending
(78) Dec23661,Y6076,Br 03800
(45) Dec ED1800,ED9616
(LP) Dec DL8143,Ace of HeartsAH24
(LP sets) Dec DX152,Fest.FBL12-967.
L4184-A Gotta Get Me Somebody To Love — (78) Dec 23661
L4184-C Gotta Get Me Somebody To Love — Dec test

DELTA RHYTHM BOYS acc.by LES PAUL TRIO — Hollywood,May ,1946
L4193-A A One-Sided Affair — Dec 24193
L4194-A What Would It Take? — -

ANDREWS SISTERS & LES PAUL acc.by Orch.dir.by VIC SCHOEN Hollywood,July 20,1946
L4239-A Rumors Are Flying — Dec 23656,Br 03695

PEGGY LEE acc.by LES PAUL TRIO — 1946
I Get The Blues When It Rains — V-Disc ???
I Don't Know Enough About You — -

LES PAUL & HIS TRIO Les Paul(eg),Cal Goodwin(ag),Clint Nordquist(b),Bob Armstrong(p) ,1946
Hawaiian Paradise
(78) Dec 23682
(LP) Dec DL8589,Voc(US),MCA(Au) VL73849
My Isle Of Golden Dreams — same issues
Song Of The Islands
(78) Dec 23683
(LP) Deo DL8589
Sweet Leilani
(78) as above
(LP) as for first 2 titles
King's Serenade — (78) Dec 23684
To You Sweetheart,Aloha
(78) as above
(LP) as for first 2 titles
Aloha Oe
(78) Dec 23685
(LP) Dec DL8589
Sweet Hawaiian Moonlight — (78) as above

NOTE:- The 4 78's listed above comprise album A-478,the first 4 titles were on 45 EP ED2081,the second 4 titles were on 45 EP ED2082,& all 8 titles were on 10" LP DL5018.Title of the album is "HAWAIIAN PARADISE"

KAY STARR acc.by LES PAUL (& the Trio??) — ,1946
There's A Lull In My Life — V-Disc 602
What Goes Up Must Come Down — -

LES PAUL TRIO — ,1946?
JDB-71 This Cant Be Love — V-Disc 664-A
(B45221) Up And At 'Em — -

LES PAUL TRIO — ,1946?
I'm In The Mood For Love — V-Disc 690
Poor Butterfly — -
Out Of Nowhere — -

LES PAUL TRIO — N.Y.January ,1947
73774- Steel Guitar Rag
(78) Dec 23903,29013,Alb A-901 Br 04798,05311
(45) Dec 9-23903,9-29013,Alb 9-292
(LP) Dec DL5376,DL8589,Voc(US)MCA (Au)VL73849,Fest CFR10-405
73775- Guitar Boogie — same issues as 73774,plus ED2152 (45EP)

BING CROSBY acc.by LES PAUL TRIO — Hollywood,February 13,1947
L4355-A Gotta Get Me Somebody To Love — (78) Dec 23850,Y6094,Br 03800
L4356-A What Am I Gonna Do About You? — (78) Deo 23850,Br 05017
L4357-A Drifting And Dreaming — (78) Dec 25185,Alb.A-578,Br 04126
(45) Dec 9-25185,Alb.9-113
(LP) Dec DL5119,DL8268,Br LAT8334, Fest FL7053.

DICK HAYMES acc.by LES PAUL TRIO — Hollywood,July ,1947
L4476-A What Are You Doing New Years Eve? — (78) Dec 24168
L4477-A My Future Just Passed — (78) Dec 24168,27499,Alb.A-863
(45) Dec 9-27499,Alb.9-243
(LP) Dec DL5341

CLANCY HAYES & THE LES PAUL TRIO — 1947?
1678- My Extraordinary Gal — Merc 5103,5133
Now Is The Hour — Merc 5103
1681-1 Nobody But You — Merc 5137
1683-2 On The Street Of Regret — Merc 5137

FOSTER CARLING acc.by "RHUBARB RED" — 1947
1747-1 Suspicion — Merc 5133

LES PAUL TRIO Les Paul(g),unknown(p),(b) all titles originally on C.P.MacGregor E.T.'s — 1947?

Stompin' At The Savoy	(LP)Tops L1602	G/dale GL6014,	
Dark Eyes	-	-	Dsn.905
I Surrender Dear	-	-	-
The Shiek Of Araby	-	-	
All Of Me	-	-	
I Can't Believe That You're In Love	-	-	-
Danger! Men At Work	-	-	
Coquette	-	-	
Ain't Misbehavin'	-	-	
Cherokee	-	-	-
Rose Room	-	-	
At Sundown	-		
Limehouse Blues		-	

LES PAUL TRIO — 1947?
(A)Cherokee — World DISC-705
(B)Dance Of The Kordies — -
(C)Out Of Nowhere — -
(D)Feed Back — -
(E)Undecided — -
(F)Honeysuckle Rose — -
(A)Melancholy Baby — World DISC-765
(B)On The Sunny Side Of The Street — -
(C)I've Found A New Baby — -

NOTE:- The above 9 titles are on two Australian-pressed 16" World Programme Service ET's,these ET's have a seperate catalog no.for each side starting at 001 & reaching into the 900's.I can't find any Les Paul Trio Worlds listed in the David Kressley listing in RR's 89,90,91,92,93,94,& 98,unless they were issued under a pseudonym,tho' by this time they were mostly correctly labelled. Does anyone have any info on American issues of the above titles? DISC-706,& 766,the reverse of each of the above,are by different artistes,as are tracks (D) & (E) on DISC-765.

GENE AUSTIN acc.by LES PAUL TRIO — 1947? or 8?
Yearning — Universal U-122
Cala-California — Universal U-122

GENE AUSTIN acc.by LES PAUL TRIO — 1947? or 8?
You're Gonna Cause Me Trouble — Gene Austin GA503
The Lonesome Road — Gene Austin GA506

NOTE:- The above 2 titles are on the one record with the no.shown on each side, evidently a case of the mx.no's being used as catalog no's,both U-122 and GA503/6 don't show any mx.no's on shellac or label.

EVELYN KNIGHT & FOSTER CARLING w.inst.acc.(including Les Paul)dir.by Sonny Burke. — Hollywood,July ,1949
L5077- Counterfeit Love — Dec ,Br 04381
L5078- Play That Barber-Shop Chord — Dec ,Br 04381

GENE AUSTIN acc.by LES PAUL — 1949?,1950?
Ace In The Hole — London L-567 (US & E)

Well,that's it,as you can see there's a few mx.no's missing & I'm sure this listing is far from complete,so PLEASE,if you can help with any additions &/or corrections please don't hesitate to write me,& if you admire/collect the music of Les Paul but can't add anything,write me anyway,always glad to hear from anyone who shares my admiration & enthusiasm for the work of the one & only LES PAUL.
My sincere thanks to the following for their immense help:-Louis Pyritz,Allen Strange, Fred Von Bernewitz,Bob Healey,all USA,& Brian Pymm,England,Michel Ruppli,France, & thanks too,to you Bob & Len for featuring my attempts in RR,THANKS FELLAS
Sincerely
Bill Bennett.

From JOE KLEE re: his comments concerning Billboard tintype(see RR163/4)

To the best of my knowledge Les Paul never recorded with Ben Bernie. Ben, at that point, was doing the Wrigley Gum show, I think it was Wrigley's Gum that sponsored him, every afternoon from WBBM in Chicago. The band included, from time to time, Louis Panico former Isham Jones trumpeter...The King's Jesters formerly with Paul Whiteman...Jack Fulton formerly with Paul Whiteman...Morey Bercov famed Chicago clarinet ace as well as Les Paul.

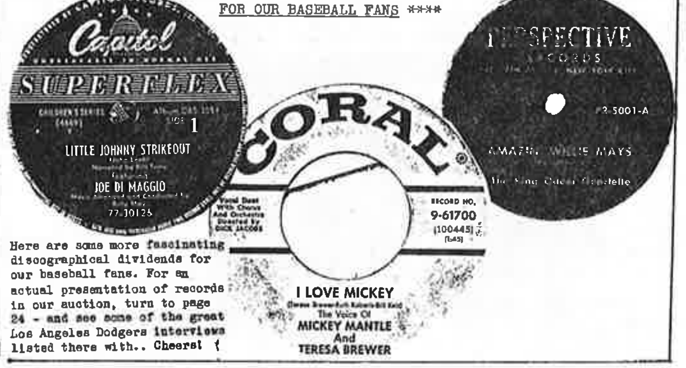
I don't believe that Waring's band made any recordings during the time that Les was with him. Les was used with the orchestra only occasionally. Usually he appeared with the Les Paul Trio which included Jimmy Atkins on rhythm guitar and vocal. Jimmy's younger brother Chet Atkins later took up the guitar and made quite a name for himself. Jimmy, by the way, also sang on some later Decca records with Eddie Condon's band. The trio did make four sides which I've seen both on the blue label Vocalion and the purple label Okeh when Columbia changed the format for their 35 cent records. The titles, as I recall, were "Swanee River," "Out Of Newhere," "Goodbye My Lover Goodbye" and "Where Is Love".

Les also told me he recorded with the Terry Shand orchestra... "New River Train" and "Filippino Hombre" on Decca and he mentioned also that he accompanied Georgia White on some her Decca sides. He also mentioned an album for Columbia backing Eddy Duchin, but just in the rhythm section...no solos.

I don't know about the possibility of Electrical Transcriptions with either Bernie or Waring but I'd doubt it. Les did make some ETS later with a pickup group that teamed his trio with Joe Venuti and Kay Starr. Although Venuti seemed to think, on hearing a casette of one of these that Mike Brooks has, that it was George Barnes I know for a fact that it was Les. I remember these ETs at the time they came out and I also had occasion to ask Les about them and he remembered them very well indeed.

We would also like to thank researchers Jack Bruhn of McHenry Ill. and Phil Severino of Brooklyn N.Y. for their corroborative statistical information on OK 6027 Swanee River/Where Is Love -and to Phil for his listing of Les Paul's great Steel Guitar Rag and Guitar Boogie performances on DE 29013.

FOR OUR BASEBALL FANS ****



Here are some more fascinating discographical dividends for our baseball fans. For an actual presentation of records in our auction, turn to page 24 - and see some of the great Los Angeles Dodgers interviews listed there with.. Cheers!

RAGGING the CLASSICS

JOHN SAM LEWIS

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EARLY VIOLINISTS - First Installment

Since I started writing "Ragging the Classics" the piece that received the most comment was the one of Fritz Kreisler (RR #139/140). The Toscanini piece came in second. As an outgrowth of the Kreisler article, I have been urged by several people, including Anton Johannes of Wallkill, New York and Bill Boyd of Houston, Texas to write something about early violinists. Needless to say, I didn't need much urging. As Anton pointed out, jazz researchers have pretty well culled the field of recording in the 1920s, but much work needs to be done with classical, and especially semi-classical, instrumentalists. It is surprising how little is known about the violinists who recorded in the 1920s once one gets past Kreisler, Elman, Heifetz, Zimbalist and a few others. Some of the pioneer violinists recorded for the major labels; others for minor labels such as Banner, Regal, Muse and so forth. A few of these violinists, such as Kochanski, Sedano, or Wolfsthal, made records that are in demand by collectors. Others seem to be passed over.

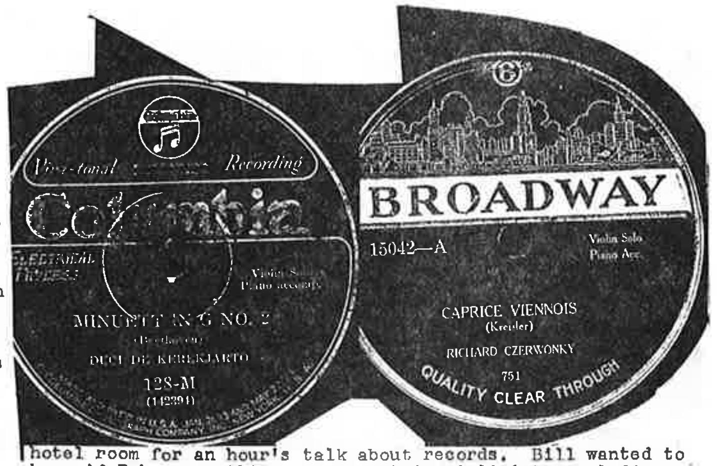
Correctly guessing that few U. S. Odeons found their way to my part of the country, Anton Johannes sent me a pile of Odeons. There were some real treasures (for me, at any rate) among them. There was a Frieder Weissmann disk, for example. Weissmann, often overlooked by record collectors, is a genuine pioneer of recording, the first conductor to have recorded all nine of the Beethoven symphonies. Besides Weissmann, Anton's group of Odeons included Dajos Bela, M. Michkailov, and Edith Lorand. The last violinist turned me on especially, and since hearing her I've kept a weather eye out for her recordings ever since. Most of her recordings were made for Odeon, but she did do an album for U. S. Decca about 1940.

The source for much of the information I'll be passing along in this and succeeding articles about violinists is James Lesley Creighton's monumental DISCOPAEDIA OF THE VIOLIN, 1889-1971 (Toronto: University of Toronto Press, 1974). The tab for that volume is much too high for me to own a personal copy, but I have access to a library reference copy. Creighton, who also issues a series of LP transfers of early material under the title "Masters of the Bow," could not turn up everything, and his volume does contain a few errors and omissions, but for research on early violinists his discography is essential.

A second source is the well-known New York collector, Thomas L. Clear, who is mentioned in Paul Kresh's article, "The Passionate Collector," STEREO REVIEW (June, 1979). A few years ago Tom transferred a group of his 78s to LP form and issued them privately. One set was titled AUGMENTED HISTORY OF THE VIOLIN. The set of three LPs was originally limited to 250 copies, but a second pressing, containing an additional LP, of 150 copies was issued. Tom's hope was to stimulate interest in violinists of the past. I bought one of the sets and was surprised to see that my own collection did not duplicate a single selection in the set. I considered my collection of violin recordings rather extensive and frankly supposed that non-duplication would have been impossible. However, all copies of the violin set are now gone, and because one or two of Tom's reissues were pirated he does not plan to issue anything else. Besides the AUGMENTED HISTORY, Tom devoted what eventually became three LPs to his (and my) favorite violinist, Guila Bustabo, a set of transfers of recordings made by Albert Spalding, Eddy Brown, and Juan Manen, and two chamber music sets that include violin material such as Paul Kochanski's only electrical recording. Tom's annotations include biographical data (sometimes the data are very hard to come by). More to the point, Tom's various sets allow us to hear what these musicians sounded like.

One of the violinists that Tom included in the AUGMENTED set was Richard Czerwonky, who taught violin at the Chicago Musical College and for awhile was concertmaster of the Boston Symphony Orchestra. Czerwonky recorded under his own name for Edison and the obscure Austrian label Christschall. The latter were also released in Germany on the Tri-Ergon label. But Czerwonky recorded under at least three pseudonyms for Banner, Regal, National Music Lovers, Paramount and other minor labels. I have one of his recordings on Triangle, but he made at least two other records released on Tri under the name of "Victor Provinski." To assemble a complete Czerwonky discography is probably close to impossible (heaven knows what other pseudonyms he used), but in a future issue I hope, with the help of Tom Clear and Creighton's discography, to assemble a list of known recordings.

In October, 1978, I met Ernie Lehmann and Bill Boyd in Houston. Ernie treated us to a fine supper at one of the Houston department stores, after which we adjourned to my



hotel room for an hour's talk about records. Bill wanted to know if I knew anything about certain violinists including one of my favorites, Duci de Kerekjarto. Well, I certainly knew something about Kerekjarto; in fact, I've regarded him as a private discovery. Several years ago I found him listed in a RECORD RESEARCH auction. "Duci de who?" I asked, but decided, for the heck of it, to make a modest bid. I don't remember the amount, but I won the record, Co 128-M, an early electrical that coupled the Beethoven Minuet in G and the Drdla Serenade. Both pieces of course are standard violin fare, so naturally I wasn't expecting much. I was astonished by Kerekjarto's artistry. Most people who have not played the violin don't realize that a skilled violinist oftentimes has more difficulty playing one of these so-called easy pieces than the technically demanding works. The Beethoven Minuet is a first-year piece. So is the Drdla. If you are a concert violinist how do you play something that every violin student plays, at least after a fashion? For the concert artist, pieces like the Beethoven Minuet, the Drdla Serenade, or the Schubert Ave Maria are easy to play but very hard to sustain, for the skilled violinist must play them the way a beginner can't. Quite frankly, I think Kerekjarto's recording of those pieces stands up against any I have ever heard.

Bill Boyd, like many collectors today, wondered if keeping records by obscure violinists is worthwhile. I retain anything I like, and I certainly like Kerekjarto, but despite the fact that the famous recording violinists --Elman, Kreisler, or Heifetz--recorded the same repertory many fine violinists who did record deserve attention too.

Currently I'm working on a Kerekjarto checklist of issued recordings. Such a checklist will not be so difficult to assemble as the Czerwonky because all of his 78s were done for U. S. Columbia. He did record at least one LP, which Creighton missed but which Tom Clear has. I'm circulating a checklist of Kerekjarto's known recordings among various collector friends, and I hope to have a report in a later column. Biographical details about Kerekjarto are very scanty. Tom Clear lists his natal year as 1898, Jim Creighton as 1900. Both agree that Kerekjarto died in 1962. Tom speculates that Kerekjarto must have been a pupil of the great Hungarian violinist-teacher-composer, Jeno Hubay. Joseph Szigeti, another Hubay pupil, confirms that in his book WITH STRINGS ATTACHED (New York: Knopf, 1962) and adds that Kerekjarto made several highly-acclaimed U. S. tours in the 1920s. Kerekjarto eventually became a Hollywood studio musician, and it's quite possible that he "ghosted" a few violin solos for various movies.

If I write about violinists from time to time I promise not to neglect other instrumentalists and conductors. Nevertheless, research on the early violinists who recorded is too fruitful a field to pass up.

Late arrival! I've also been in contact with George Blacker who very kindly has sent me a list of the Richard Czerwonky ("Victor Provinski") items on Paramount. He included most of the matrix and take numbers, and it turns out that my copy of the Saenger Improvisation, by "Victor Provinski," is a different take from the two takes he reports on Pm (my copy is on Triangle). So we'll have, as might be expected from Paramount or Banner material, multiple takes of some of the Provinski material. Czerwonky was also on National Music Lovers (as "Gustavus Martin") and on Grey Gull and allied labels as "Ivan Chenski." This is darned interesting research, and practically untouched by the people who have researched the Pm and Plaza material, but it sure gets complicated.

Music-KLEE Speaking! Joe Klee

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FROM THE OPERA HOUSE (No.1)

** "Two Magnificent CAVALLERIA's Are Better Than One" ** **** with Primo Tenores DOMINGO and PAVAROTTI ****

I guess a lot of readers are wondering what a jazz critic is doing writing about Grand Opera. I guess I should have just signed this column Giuseppe Sperguiro and let it go at that but sooner or later my alias would have been uncovered and discovered so I might as well begin by acknowledging that during my formative years I listened to as much Verdi and Puccini as I did Beiderbecke and Armstrong. In fact with the current state of the art of live performances at the Metropolitan Opera House as compared with the Jazz Clubs of our city I'd venture to say that today I spend more of my spare time and spare change on opera than I do on jazz. I haven't found a Beiderbecke or Armstrong of the '70s but my late beloved Caruso and Bjoerling have given way to today's Domingo and Pavarotti. Not better necessarily...nor worse...but as excellent in different ways.

Domingo, the Spaniard and probably the more dramatic of the two, and Pavarotti, today's epitome of bel canto and probably the more subtle of the two, are constantly being compared and pitted against each other by third parties as though it were and either/or situation. Fortunately it's not an either/or situation but a both/and situation. Pavarotti's portrayal of Turiddu in Pietro Mascagni's "Cavalleria Rusticana" which forms one half of London's remarkable CAV and PAG set, OSAD 13125, was followed by Domingo's Turiddu on RCA's new one LP version of "Cavalleria Rusticana"...CRL 1-3091. The difference between the two sets is only partly because of the tenors. Pavarotti is the logical extension of Caruso's artistry and the famous Pavarotti charisma as seen on the Johnny Carson show was a quality which Caruso also had in abundance. Had Johnny Carson and television been invented in the early part of the 20th century I'm sure that Caruso would have captured the media in much the same way. Pavarotti has the advantage of coming after Caruso and since each generation learns from the errors of the previous generation to say that Pavarotti is a better actor than Caruso was -is simply belaboring the obvious. With all the dramatic development of opera staging which came in between these two giants there's no way that the latter would not be a superior actor. Pavarotti also has a better voice in the high register than Caruso, who was spoken of even by his ardent admirers as a tenor with a glass top. However the strains on Turiddu's upper extremities are not such that this is a point here. Yet it's interesting to note that Caruso was not nearly so famous for his Turiddu as he was for Canio, the tragic clown of "Pagliacci." This brings up an important point. There have been many artists who have sung both Turiddu and Canio. Some, such as Domingo and Jon Vickers, have even sung them both in the same evening. Yet I have never heard a singer excel in both roles to the point where he was ideal for each. Both Pavarotti, who has recorded Canio as well as Turiddu but who has sung neither on stage to my knowledge, and Domingo who sang both at the Met 1977-78 and now with this recording has committed both to LP, are more suited to the role of Turiddu than the more dramatic demands of Canio.

Domingo's Turiddu, as does his Canio, has a tendency common to many Spanish singers...a tendency to become dramatically erratic as a Zarzuela. Domingo is the hot blooded Turiddu of the duet on the church steps with Santuzza. Pavarotti's lyricism and romanticism shines through in the more tender moments such as Turiddu's farewell to his Mother. Both give lovely interpretation to the famous Siciliana, "O Lola"...both lovely but both different. As different as the hot tempered lover is from the romantic lover. Pavarotti's Italian style is the more idiomatically correct but in a way Domingo's is also correct as Pavarotti's tendency with Italian song is to stress the Neapolitan elements which is altogether traditional but the Sicilians are traditionally more hot blooded than their brothers to the north so there are points to be made for the validity of either interpretation.

Where the sets are not equal they seem to counteract each other with their virtures. Pavarotti on London has the support of Julia Varady, an excellent soprano, as Santuzza. Domingo's Santuzza on RCA, Renata Scotto, has an annoying wobble to her upper voice lately, especially since her weight loss. It doesn't show up too prominently or too satisfactory here as Santuzza is a lower voice role, often sung by a mezzo-soprano, but there are moments, especially in the otherwise moving "Voi lo sapete" when Scotto is obviously in trouble. RCA, on the other hand, has the services of Pablo Elvira in the key role of Alfo and as fine as London's Piero Cappucilli is, Elvira is the more vital and exciting of the two baritones.

Offhand I would say that I prefer James Levine's conducting of Cavalleria Rusticana" to that of any contemporary conductor I've heard but London's Gianandrea Gavazzeni does a fine job as well. Levine's very well known ear for subtlety, however, is countered by the RCA economy move of cramming well over an hour's music onto two sides of an LP. London takes the first three sides of their album for CAV and the last three for PAG. Averaging better than 30 minutes per side RCA really has to cram those grooves tight together and when you do that, especially on the inner grooves, you've got to soften the crescendos to avoid distortion. RCA has avoided distortion but just at the end of side two when excitement should be at its peak the offstage scream of the peasant girl is far less than blood curdling.

I don't know quite what this should indicate to whom about what,- but both recordings utilize the National Philharmonic Orchestra of London and while they were made more than a year apart one can well imagine two violinists coming into the studio and seeing their music on the stands and saying to each other..."didn't we just do this?"

The result, anway, is two "Cavalleria Rusticana's, each featuring one of the two primo tenores of the world today with casts that are otherwise comparable both in their weaknesses and strengths. In other words...pay your money...take your choice. That's unless your bankroll can handle them both. In that case you're the winner because two magnificent Cavalleria's are better than one.

Yesterday! Excerpts from the fifth revised edition (1919) of the Victrola Book of the Opera by Samuel Holland Rous.

VICTROLA BOOK OF THE OPERA — CAVALLERIA RUSTICANA

THE METROPOLITAN OPERA HOUSE SETTING

(Italian)

CAVALLERIA RUSTICANA

(Kah-vahl-leh-ree'-ah Roos-tih-kah'-nah)

(English)

RUSTIC CHIVALRY

OPERA IN ONE ACT

Libretto adapted from the book of Verga by Targioni-Torzetti and Menasci; music by Mascagni. First performed at Rome, May 17, 1890; in Germany, at Berlin, October 21, 1891; London, 1891; Paris, January 19, 1892. First United States production in Philadelphia, September 9, 1891. Given in New York October 1, 1891.

Characters and Original American Cast

SANTUZZA, (San-tood'-zah) a village girl	Soprano	(Kronold)
LOLA, (Low'-lah) wife of Alfio	Mezzo-Soprano	(Campbell)
TURIDDU, (Too-ree'-doo) a young soldier	Tenor	(Guille)
ALFIO, (Al'-fee-oh) a teamster	Baritone	(Del Puente)
LUCIA, (Loo-chee'-ah) mother of Turiddu	Contralto	(Teale)

Chorus of Peasants and Villagers. Chorus behind the scenes

The scene is laid in a Sicilian village. Time, the present

THE COMPOSER

Pietro Mascagni, son of a baker in Leghorn, was born December 7, 1863. Destined by his father to succeed him in business, the young man rebelled, and secretly entered the Cherubini Conservatory. He began composing at an early age, but none of his works attracted attention until 1890, when he entered a contest planned by Sonzogno, the Milan publisher. Securing a libretto based on a simple Sicilian tale by Giovanni Verga, he composed the whole of this opera in eight days, producing a work full of dramatic fire and rich in Italian melody, and easily won the prize. Produced in Rome in 1890, it created a sensation, and in a short time became the most popular of one-act operas.

NOTE—The quotations from Cavalleria Rusticana are given by kind permission of G. Schirmer. (Copy't 1891.)

59

CARUSO AS TURIDDU

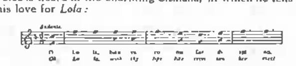
THE STORY

Turiddu, a young Sicilian peasant, returns from the war and finds his sweetheart, *Lola*, has wedded *Alfio*, a carter. For consolation he pays court to *Santuzza*, who loves him not wisely but too well. Tiring of her, he turns again to *Lola*, who seems to encourage him. *Santuzza*, in despair, confides all to *Turiddu's* mother, and when *Alfio* returns tells him all. He is furious, challenges *Turiddu* and kills him.

Prelude

By Vessella's Italian Band—
Part I and Part II 35453 12-inch, $1.35
By La Scala Orchestra—
Part I and Part II *35680 12-inch, 1.35
By La Scala Orchestra *35104 12-inch, 1.35

The Prelude takes the form of a fantasia on the principal themes of the opera. During the number *Turiddu's* voice is heard in the charming *Siciliana*, in which he tells of his love for *Lola*:



Today! Pavarotti and Domingo, primo tenores.

Made up as Canio for *Pagliacci* album

A certain something across the footlights.

Luciano Pavarotti

DISCOVERY!

by Roy Evans Jr.

More on Long-Playing Records

In August of 1931, Victor released the first of their Long-Playing records. They went under the rather official sounding name of "Program Transcription". As was the case with many other attempts at longer playing time, it seems that Victor also had a rather peculiar approach to the actual material that was used on these records. First of all, much of it is dubbed off of existing 78 r.p.m. discs. The sound quality, needless to say leaves something to be desired. The slower speed (33.3 r.p.m.) already caused quite a drop in the newly found higher fidelity of the period. Additionally, the more steps one adds inbetween the original musical source and the play-back of the finished product, the more distortion is likely to be found in play-back. I get the impression that many of these masters were experimental in nature. Rather than go through the expense of trying to get an orchestra to complete 12 minutes worth of music without a hitch, it was much easier to put together a program of dance music from existing recordings. If the result was listenable, then the record would be released. If not, the technician would merely try again labeling his next try "take 2" and continue on until he was successful. As for the discs themselves, there are several different series. The earlier gold label discs seem to have any type of material imaginable musically from pop tunes by dance orchestras to classical music by well known performers in that field. The silver label series seems to be for the most part very dull light classical music. The surfaces on these records (both series) seem to be high quality early vintage Vitrolac (a sort of early vinyl-type substance which was breakable like shellac in its early stages, but later became more flexible) which gave the recordings a somewhat fuzzy quality. Oddly enough, occasionally the Victor people would get a little brave and try to record "live" rather than dubbing. One must know the regular 78 performances to distinguish them from the 33 performances as dubs or new recordings. The Victor Master Book-Vol.2 by Brian Rust is a very big help. This material is taken from the Victor files and it must be pointed out that there are errors which are certainly not Mr.Rust's fault. The Victor Program Transcriptions are scarce enough that it was probably impossible to actually check many of the discs to see whether or not they were dubbed. The "live" performances are very interesting inasmuch as they give a much more accurate picture of what the material might have sounded like if the performer were heard on the radio or in person. These extended performances are generally not flawless but are generally different in nature than the regular 3 minute 78 r.p.m. counterpart. One very interesting program is the Victor "Artists Party" which, I recall, reminded me a great deal of a radio program. Frank Crumit (who served as Master of Ceremonies on this disc) even remarked at one point in the proceedings that he couldn't believe that they were still recording without interruption. In any event, either because the attachment to play Program Transcriptions didn't fit all Victrolas or maybe because it was still the height of the depression, the discs didn't sell. They managed to stay in the Victor catalogues for almost six years, but the long playing record had not found its market. (more! see RR157/8,p.15)

Columbia also had their entries into the longer playing markets. The discs under the Columbia banner appeared in the 18000-D series and generally ran about 5 minutes per side. The material was usually a medley of tunes related by theme ("Medley of Sea Songs" by Charles Magnante & his Accordian Orchestra-Columbia 18005-D) or by show ("Hot Cha-Medley" by Ben Selvin and his Orchestra with Kate Smith, Jack Miller and the Three Nitecaps-Columbia 18000-D). Columbia's Dime-Store labels (Harmony/Velvetone/Clarion) also had longer playing discs that ran five minutes per side. A good example is Clarion 11504-C "Was That the Human Thing to Do"/"Just Friends". The label credits Lloyd Keating and his Music (studio orchestra). The usual 3 o'clock position on the label where one would find vocal credits contains the words "Five Minute Record Fox Trot". The vocal credit (in this case Dick Robertson) appears at the bottom of the label just above the catalog number. This is probably because there are two discreet "cuts" on these records. The first "cut" is an instrumental version by the orchestra and the second "cut" is a vocal performance accompanied by the pianist from the band. The problem with all the Columbia-produced longer playing sides (regardless of format) was that since the very close spacing of the grooves to get the five minutes on the side was used, the records wore very badly. The record was very distorted after only a few plays with a steel needle. Perhaps this was why they didn't sell. I don't think cost was a factor since these records sold for the same as their 3 minute counterparts. I have come across no information as to difference in price, at any rate. The material contained varied in tempo and was not of uniform dance tempo from one tune to the next. About a half-dozen of the Columbia-type and another half-dozen of the Harmony type seems to be all that was produced.

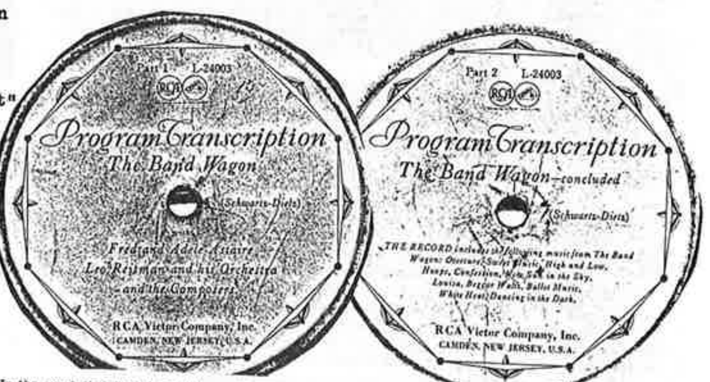
The Perfect Record Company while on its last legs, recorded a George White's Scandals Medley performed by Freddie Rich and his Orchestra. This was a longer playing record (over 4 minutes) whose master was also used for an A.R.C. theater record. Crown 3256-A is "Of Thee I Sing-Intro:Who Cares?" by Paul Small's Collegians. This record too, proclaims the words "Long Playing" for all to see. (This side runs about 4:33!) I would also like to point out that, although the Perfect and Crown discs use a closer groove spacing, they seem to hold up better wear-wise that the Columbia products. Show medleys seem to have been about the best bet as far as these longer playing records were concerned since it gave one melodic variety. A dance band version of a single tune lasting over three minutes, had a tendency towards the tedious. Dance arrangements were very much set up with the 3 minute limit in mind. Few commercial "stocks" of the time were written for anything over that. The more unusual a stock orchestration, the fewer things it could be used for. Many of these arrangements (which could be bought in the store) were recorded by bands of large and small reputation alike. The cheaper labels, relied pretty heavily on these ready-to-play arrangements. It saved them the expense of arrangers since much of their recording activities was done by bands that existed in the studio alone. Regular "working" bands were able to hire an arranger. This would aid them in developing a "sound" which would immediately identify them to their listeners. Many times this name band would go to Victor or Columbia to record four tunes from their library only to have an A&R man tell them they were goingto record two more stocks. This happened many times just because a record company was in a hurry to get a name-band recording of a current tune in the hands of the record-buying public. Perhaps the arranger would be able to rework or "doctor" the intro or last chorus of the stock in order to maintain the band's style. Consequently one can easily see why "stocks" were important and not well suited to longer playing records.

The British, at this time, were practicing a sort of reverse approach to long playing records. They thought that if you could get 3 minutes with traditional grooving on a ten inch record, and 5 minutes with tighter grooving on a ten inch record, then you could get 3½ minutes on a nine inch record (British Crown) with tighter grooving, or 3 minutes on an eight inch record (Eclipse, Broadcast Ten, or Edison Bell Radio) with tighter grooving, 2½ minutes on a seven inch record (Victory), and 1½ minutes on a five inch record (Little Marvel). For some reason, the British idea worked as far as the British record-buying public was concerned. Some of these records appear around 1926 and stayed as late as 1936. Many were well known bands and they became more well-known bands because of these records. The little records were also a good proving ground for bands like Bertini's Orchestra, Jay Whidden's Orchestra, and several others. Many were just studio dates of men culled from Britain's finest dance orchestras. Al Bowlly is the vocalist on a handful of these. One may truly come to admire the stamina and wealth that must have belonged to Sam Browne from the incredible number of British recordings that he appears on. The little records were certainly no exception!!

The British Homophone Co. (Sterno Records) and Broadcast Records also used the "tight" grooving on 10" records to fit two full length dance tunes on each side of the record. The were known as "4-in-1" and Broadcast "Four Tune" respectively. These did now wear well, although the little records seemed to. I think for the most part, the four song discs were dubbed from existing regular 10" issues or perhaps little records. Despite the dubbing, the sound quality is good as the British were far ahead of us in the disc-to-disc dubbing technique. The four song discs are scarce, but if one finds one that is not worn, they play well.

The rest is post-war history as to the battle of the speeds and the eventual demise of the 78 r.p.m. disc by 1958. Please direct all question comments and info to:

Roy L.Evans,Jr.
71 East Glenwood Drive
Bergenfield, N.J. 07621 U S A



In the event that Part 1 of this great RARITY does not reproduce owing to it dullness of label, it's Part 1 - - Program Transcription "The Band Wagon" with Fred and Adele Astaire, Leo Reisman and his Orchestra and the composers. To the right of the spindle hole are the composers names (Schwartz-Dietz). Aurally, there's beautiful music, fine vocals from the Astaires, a hot trumpet solo and Leo's opening announcement.

EDISONIA

RAY WILE

A RESEARCH PREVIEW of EDISON'S ARTIST INDEX

PROGRESS REPORT on the EDISON DISC CATALOG, Volume 2 - - - and help wanted to clarify Instruments and Voice Types...........

Work is going on in the preparation of volume two of my EDISON DISC CATALOG and about one third of the copy is in final form. It is intended to make this volume complement volume one so that the two will provide an indespensible whole. Although instrument and voice types were provided in the copy for volume one, pressures of space prevented the inclusion of this vital information. In the preparation of the information for volume two it was discovered that in several cases the company did not supply it. I am reproducing the preliminary typing of the list in the hope that additional information can be supplied by our readers. No effort has as yet been made to check the information against other sources -- RR's deadline was near and the copy had to get in to them. It is hoped that volume two will appear late this year or early next year.

Volume One has been selling quite well. At present there are a few copies left at the Edison National Historic Site, P.O. Box 126, West Orange N.J. 07052 at $12.95 each postpaid.

Eventually it is my hope to prepare a complete matrix listing which will show the ultimate fate of each recording. This would be compiled and completed after the appearance of the results of my other project -- the business history of the "talking machine" industry through the year 1904. If any Record Researchers have any early information I would love to hear about it. Please contact RAY WILE at 195-28 37th Ave., Flushing N.Y. 11358.

ARTISTS -- VOICE TYPES AND INSTRUMENTS

A.

ACKTE, AINO -- Soprano
ADAMS, CRAWFORD -- Violin
ALBAN, THEO -- Tenor
ALBRIGHT, CLAUDIA -- Mezzo-Soprano
ALCOCK, MERLE -- Contralto
ALLEN, EDWARD -- Baritone
ALTHOUSE, PAUL -- Tenor
ANDERSON, ERNIE -- Banjo
ANSELMI, GIUSEPPE -- Tenor
ANTHONY, HARRY -- Tenor
ANTUNANO, ADOLFO B. DE -- Baritone
ARCHIBALD, VERNON D. -- Baritone
ARDEN, CECIL -- Contralto
AREAN, MARCELINO --
ASH, SAM -- Tenor
ASSELIN, P. A. -- Tenor
AUSTIN, GENE --
AVILES, LUZ AMELIA -- Soprano

B.

BACH, VINCENT -- Cornet
BACON, FRED J. -- Banjo
BAILEY -- Tenor
BAKER, PHIL -- Accordian
BALL, RAE ELEANOR -- Violin
BALLARD, GEORGE WILTON -- Tenor
BALTZELL, JOHN -- Fiddle
BAMBRICK, WINIFRED -- Harp
BARONI, ENRICO --
BARSTOW, VERA -- Violin
BARTH, HANS -- Piano
BARTON, WARD-- Yodel
BARTRAM, GUS -- Tenor
BASIOLA, MARIO -- Baritone
BEDDOE, DAN -- Tenor
BELMONT, JOE -- Whistling
BELOV, JOEL -- Violin
BENOIST, ANDRE -- Piano
BENT -- Tenor
BERGER, KITTY -- Harp-zither
BERGERE, BETTINA -- Soprano
BERGH, CHARLOTTE --
BERNARD, AL --
BERNARD, RHODA --
BERRY, BENJAMIN E -- Tenor
BESSINGER
BEZAZIAN, TORCUM -- Baritone
BIBBLE, ARTHUR S. -- Tenor
BIRKENHOLZ, ARCADIE -- Violin
BIRMINGHAM, BUD -- Uke,
BISBEE, JASPER -- Fiddle
BJORN, PER -- Baritone
BLAKE, ELEANOR --
BLAKE, EUBIE -- Piano
BLIGHT, ARTHUR -- Baritone
BLIX, WELTZIN B -- Bass-Baritone
BLOCH, MAX --
BODINOFF, FLORENCE -- Mezzo-Soprano
BONCI, ALESSANDRO -- Tenor
BONINSEGNA, CELESTINA -- Soprano
BONNER, WILLIAM -- Tenor
BORI, LUCREZIA -- Soprano
BORISSOFF, J PIASTRO -- Violin
BRADY, FLORENCE --
BRAIDWOOD, FRANK -- Baritone
BRESKIN, ELIAS -- Violin
BREWITZER, GEORGIA -- Contralto
BRISCOE, OLIVE --
BRISSETT, FRED J. -- Clarinet
BUONO, VINCENT C. -- Cornet
BURCKHARDT, JOHN F -- Bells
BURKHART, MAURICE --
BURT, VIRGINIA -- Soprano

C.

CALLI
CALLOWAY, ERMINE --
CAMBRIA, STELLARIO -- Mandolin
CAMPBELL, AL -- Tenor
CAPODIFERRO, PIETRO -- Cornet
CARONNA, ERNESTO -- Baritone
CARSON, MARY -- Soprano
CASE, ANNA -- Soprano
CASTRO, CARLOS -- Tenor
CAVENY, MARIE -- Uke
CHAIS-BONHEUR, CELINE -- Contralto
CHALMERS, DONALD -- Baritone
CHALMERS, THOMAS -- Baritone
CHANDLER, ANNA --
CHAPMAN, WALTER -- Piano
CHINA, SIGNOR LOU "FRISCOE" -- Xylo
CICCOLINI, GUIDO -- Tenor
CLARK, ELSIE --
CLARK, HELEN -- Contralto
CLARK, ROBERT E.-- Baritone
CLARK, VAN BUREN --
CLOUGH, ARTHUR C -- Tenor
COBEY, LEW --
COLEMAN, ELLEN --
COLLETTE, LUCILE -- Piano
COLLIN, BEATRICE FLINT -- Contralto
COLLINS, ARTHUR -- Baritone
COLLINS, POP --
COLLINS, SALLY --
COLOMBO, ADOLFO --
CONFREY, ZEZ -- Piano
COOK, PHIL
COOKIE (ALTA COHEN) --
CORDER, LEETA --
CORNWELL, FRANK --
COUTURIER, ERNST ALBERT -- Cornet
COWLES, EUGENE -- Bass
COX, MARION EVELYN -- Contralto
CRANE, ARTHUR -- Baritone
CROPPER, ROY -- Tenor
CROXTON, FRANK -- Bass
CRUZ, JUAN DE LA -- Tenor
CZERWONKY, RICHARD -- Violin

D.

DA SILVA, ADRIAN -- Tenor
DAAB, CHARLES -- Xylophone
DALHART, VERNON -- Tenor
DALTON, JACK --
DANN, FELICE --
DAVIES, R FESTYN -- Tenor
DAVIS, ERNEST -- Tenor
DAVIS, HELEN -- Mezzo-Soprano
DAVIS, JACK --
DAVIS, ROSALYND -- Violin
DE CISNEROS, ELEANORA -- Contralto
DE LEATH, VAUGHN -- Contralto
DE VERE, CLEMENTINE -- Soprano
DEL VALLE, LORETTO -- Soprano
DELNA, MARIE -- Contralto
DENNING, ROBERT -- Tenor
DENNIS
DENNIS
DERR, JACK -- Hawaiian guitar
DESTINN, EMMY -- Soprano
DEWEY, PHIL -- Baritone
DIETRICH-HOLLINSHEAD, URSULA -- Piano
DIXON, BERT --
DOHERTY, JAMES -- Tenor
DOMINGUEZ, MILLA -- Soprano
DONALDSON, WILL -- Piano
DORN, WILLIAM -- Xylophone
DORRIAN, WILLIAM -- Tenor
DOYLE, FRANK X -- Tenor
DREVER, CONSTANCE -- Soprano
DUBINSKY, VLADIMIR -- Cello
DUCHENE, MARIE -- Contralto
DUFAULT, PAUL -- Tenor
DUGGIN, DAVID --
DYRENFORTH, ROBERT C -- Baritone

E.

EAST, FRED -- Bass
EASTON, FLORENCE -- Soprano
ECKERT, AUGUST -- Swiss-harp-zither
ELLERMAN, AMY --Contralto
ELLISON, GLEN -- Baritone
ERROLE, RAPLH -- Tenor
ESCOBAR, MARIA LUISA -- Soprano
ESCOBAR DE CASTRO, CONSUELO -- Soprano

F.

FABRIZIO, CARMINE -- Violin
FAGAN,SIBYL SANDERSON -- Whistling
FAIN,
FAIRBANK, HENRY-- Tenor
FALKENBURG, FRANZ --Piano
FARLAND, ALFRED A. -- Banjo
FARRELL, MARGUERITE --
FARRINGTON, ALBERT -- Baritone
FERERA, FRANK -- Hawaiian guitar
FERRARI-FONTANA, EDOARDO -- Tenor
FERREIRA, PALAKIKO -- Hawaiian guitar
FERRELL, FLORENCE -- Soprano
FIELDS, ARTHUR -- Baritone
FINNEGAN, JOHN -- Tenor
FISCHER, ADELAIDE --
FISH, ROYAL -- Tenor
FITZPATRICK, PATRICK -- Bagpipe
FLEMING,ETHEL -- Violin
FLEMING, FLORENCE -- Cello
FLESCH, CARL -- Violin
FONTENAY, CORTTE LE --
FORD, TOM --
FRANCHINI, A -- Hawaiian guitar
FREEMAN, GRACE -- Violin
FREER, MARGARET A. -- Soprano
FROSINI, P -- Accordian

G.

GAILE, EDITH -- Soprano
GARDNER, IDA -- Contralto
GARDNER, SAMUEL -- Violin
GAYLER,ROBERT -- Celesta
GAYLORD, CHESTER -- Saxophone
GERMAIN, J H -- Baritone
GIAMMATTEO, ANTHONY -- Clarinet
GILBERT, LAWRENCE E. -- Baritone
GILETTE, IRVING-- Tenor
GOLDEN, BILLY -- Baritone
GORDON, WESTELL -- Tenor
GORITZ, OTTO -- Baritone
GORST, CHARLES CRAWFORD -- Whistling
GRANDVILLE, MARCELLE -- Soprano
GRANT,RACHEL -- Soprano
GRANVILLE, CHARLES N. -- Baritone
GREEN, GEORGE HAMILTON -- Xylophone
GREEN, JOE -- Xylophone
GROPP, DAVID -- Trap Drum
GRUPPE, PAULO -- Cello
GUANERI, FERNANDO -- Baritone

H.

HABERKORN, J LESTER -- Baritone
HACKETT, CHARLES -- Tenor
HAHL, ADOLPH J. -- Tenor
HALL, ARTHUR -- Tenor
HALL, JANET -- Mezzo-Soprano
HALL, VICTOR -- Tenor
HALL, WENDELL & Guitar
HAMLIN, GEORGE -- Tenor
HARCUM, MARJORIE -- Contralto
HARE, ERNEST -- Baritone
HARLAN, BYRON G -- Tenor
HAROLD, EUGENE -- Tenor
HARRISON, CHARLES W. -- Tenor
HARROD, JAMES -- Tenor
HARROLD,ORVILLE -- Tenor
HART, ARTHUR --
HART, CHARLES -- Tenor
HART, HARRY --
HARVARD, SUE -- Soprano
HARVEY, BERT -- Baritone
HARVEY, MORTON --Baritone
HAVRILLA, ALOIS -- Baritone
HEINRICH, JULIA -- Soprano
HEINS, BILLY --
HELENA, EDITH -- Soprano
HELLER, MARGARET -- Soprano
HEMPEL, FRIEDA -- Soprano
HENDERSON, ROSA --
HENSEL, HEINRICH -- Tenor
HENTON, H BENNE -- Saxophone
HERTZ, HERMAN -- Saxophone
HILL, ALTA -- Piano
HILLEBRAND, FRED --
HIMMELRICH, FERDINAND --Piano
HINDERMEYER, HARVEY -- Tenor
HODGIN, WILLARD --
HOFFMAN, GRACE -- Soprano
HOLLINSHEAD, REDFERNE -- Tenor
HOLT, JACK --
HOOD, ADELYNE -- Violin
HOOLEY, WILLIAM F--Bass
HOWARD, KATHLEEN-- Contralto
HOWARD, TOM --
HOWELL, BONNIE -- Piano
HOYLE, DOROTHY -- Violin
HOYOS, RODOLFO -- Baritone
HUDSON, BYRON -- Tenor
HUGHES, JOE --
HULL,GERTRUDE -- Soprano
HUNT,ARTHUR BILLINGS -- Baritone
HUNTER, GUY --

I.

IWANOWSKI, ALEKSANDER -- Accordian

J.

JAHN, EDMUND A -- Baritone
JAMES, LEWIS -- Tenor
JAMISON, STEEL -- Tenor
JIMSON BROTHERS --
JOHNSON, EMMA --
JOHNSON, HUGO-- Accordian
JONES, ADA -- Soprano
JONES, BILLY -- Tenor
JONES, REESE -- Tenor
JORDAN, MARY -- Contralto
JORN, KARL -- Tenor

K.

KAISER, MARIE -- Soprano
KAMERN, HENRIETTA -- Organ
KAMPLAIN, FRANK M -- Yodel
KANEWSKY,CANTORMEYER --
KAPLAN, DAVE -- Piano
KATZMAN, LOUIS -- Cornet
KAUFMAN, IRVING --Tenor
KAUFMAN, JACK -- Tenor
KAUFMAN, LOUIS -- Violin
KELLERMAN, MARCUS --Baritone
KENNEDY, BUD --
KENNEDY, LAURI -- Cello
KENNEDY, WILLIAM A. -- Tenor
KEYES, MARGARET -- Contralto
KIMBALL, AGNES -- Soprano
KIPPEL, JOHN J. -- Accordian
KINNIBURGH,
KINNO, ROGER -- Baritone
KINSLEY, FREDERICK -- Organ
KIRK, EDDIE --
KIRKEBY, ED --
KIRWIN, CH[illegible]TTE -- Soprano
KLATZKIN, B[illegible]AMIN -- Cornet
KNOTE, HEINRICH -- Tenor
KNOWLES, ALMON -- Tenor
KOHON, BENJAMIN -- Bassoon
KOLODKIN, HERMAN -- Viola
KOLOMOKU, WALTER -- Hawaiian guitar
KORSOFF, LUCETTE -- Soprano
KOSKELO, JUHO -- Tenor
KRONOLD, HANS -- Cello
KRYL, BOHUMIR -- Cornet

L.

LABIA, MARIA -- Soprano
LAMBERT, HAROLD --
LANGE, HARRY W. -- Piano
LANGEVIN, ORPHEE -- Baritone
LARGAY, PAUL -- Tenor
LAUDER, ALICK --
LAURENTI,MARIO --Baritone
LAWLEY, COOPER --
LAZZARI, CAROLINA -- Contralto
LAZZARI, VIRGILIO -- Bass
LENIHAN, BURTON J -- Tenor
LENNOX, ELIZABETH -- Contralto
LEON, BIENVENIDO -- Baritone
LETT, ROBERT --
LEVERONI, ELVIRA --
LEVY, JULES, Jr. -- Cornet
LICHTY, ARTHUR C -- Tenor
LINDLEY, DONALD -- Trumpet
LINDQUEST, ALBERT --Tenor
LOUISE, HELEN -- Hawaiian guitar
LUCAS, FRANK -- Accordian
LUCEY, LEOLA -- Soprano
LUSK, MILAN -- Violin
LUTHER, FRANK --
LYMAN, HAROLD L -- Flute
LYNCH, PATRICK -- Accordion
LYNN, HAROLD L -- Flute

M.

MEADAMS, LON -- Bass
MCCORMACK, OWEN J -- Baritone
MCCOY, VIOLA --
MCDONALD, EDITH
MCDOWELL, EDITH -- Soprano
MCDOWELL, GRACE -- Contralto
MCFADDEN, GEORGE -- Tenor
MCGREGOR, VIOLET -- Violin
MACGUIGAN, MADELEINE -- Violin
MACLEOD, MURDOCH --Bagpipe
MACMURRAY, FREDERICK -- Violin
MACNEIL, JEAN -- Contralto
MACNEZ, Umberto -- Tenor
MCQUHAE, ALLEN-- Tenor
MACY, GERALD --
MAGNANTE, CHARLES -- Accordion
MAITLAND, ROBERT -- Bass-baritone
MAITLAND, Rollo -- Organ
MANTIA, SIMONE -- Trombone
MARCH, DELPHINE -- Contralto
MARCHAND, CHARLES -- Bass
MARLOWE, JAMES --
MARSHALL, OLIVE -- Soprano
MARTIN, FREDERIC-- Bass
MARTINELLI, GIOVANNI -- Tenor
MARVIN,FRANKIE -- Uke, Guitar
MARVIN, JOHNNY -- Uke
MATZENAUER, MARGARET -- Mezzo-Soprano
MAUBOURG, JEANNE -- Mezzo-Soprano
MAYO, HARRY -- Bass
MAZZUCCHI, OSWALDO -- Cello
MEEKER, EDWARD -- Baritone
MELENDEZ, MARIANO -- Tenor
MELIS, CARMEN-- Soprano
MELSA, DANIEL -- Violin
MERINO, CONSTANCE -- Piano
MEYER, MAY A. -- Piano
MIDDLETON, ARTHUR -- Bass-baritone
MILES, JOSIE --
MILLER, CHRISTINE -- Contralto
MILLER, REED -- Tenor
MITTELSTADT, EDUARD -- Baritone
MOJICA, JOSE -- Tenor
MONDE, ANTHONY-- Accordion
MONTESANTO, LEROY --
MOOR, WEYERT A -- Piccolo, Flute
MORAN, ALAN -- Piano
MORENZY, PLACIDE --Baritone
MORRISEY, MARIE -- Contralto
MORTON, JAMES -- Tenor
MOSKOWITZ, ISIDORE -- Violin
MOSSBERG, JOEL -- Baritone
MUIR, THOMAS -- Tenor
MUNN, FRANK -- Tenor
MURPHY, LAWRENCE S --
MURRAY, BILLY -- Tenor
MURRAY, J HAROLD -- Baritone
MURRAY, PETE -- Tenor
MURRAY, WILLIAM -- Church bells
MUZIO, CLAUDIA -- Soprano
MYERS, JOHN -- Baritone
MYERS, WILLIAM F -- Bass

N.

NAGY, M -- Zimbalon
NAMARA, MARGUERITE -- Soprano
NARELLE, MARIE -- Soprano
NELSON, ESTHER -- Soprano
NEWITT, HELEN -- Soprano
NHARE, GEORGE E. --Tenor
NHARE, LOUISE COLLINS -- Soprano
NOLTE, ELSBETH -- Soprano
NOORDEWIER-REDDINGIUS,A. -- Soprano
NOVOA, CONSUELO --

O.

OAKLAND, WILL -- Counter-tenor
OCHRYMOWICZ, WLADYSLAW -- Tenor
OCONNELL, M J -- Tenor
O'KEEFE, LESTER -- Baritone
OLITZKA, ROSA -- Contralto
OLSON, THE MISSES -- Soprano and Contralto
ORESTE -- Piano
OSBORNE, HARRY -- Piano
OSSMAN, VESS L. -- Banjo

P.

PAALUHI -- Hawaiian guitar
PAGDIN, WILLIAM H -- Tenor
PALMER, OLIVE -- Soprano
PARKER, J. DONALD -- Tenor
PARLOW, KATHLEEN -- Violin
PARVIS, TAURINO -- Baritone
PATRICOLA, ISABELLA --
PATTERSON, ELEANOR -- Contralto
PAULL SISTERS
PEABODY, EDDIE -- Banjo
PELAK, SPIEVA ANDREW -- Tenor
PELLERIN, HECTOR -- Baritone
PERKINS, RAY -- Piano
PETELER, CLAIRE LILLIAN --Soprano
PETERSON, ALMA -- Soprano
PHILLIPS, JOSEPH A -- Baritone
PIERCE, BOB --
PINTO, ANNA --Harp
PITKIN, CY -- Tenor
POLESE, GIOVANNI -- Baritone
POLLOCK, MICHAEL -- Baritone
POLLOCK, MURIEL -- Piano
POLS -- Zither
PONCE SISTERS (ETHEL AND DOROTHEA) --
POPPE, VERA -- Cello
PORPORO, STEVE -- Saxophone
POWER, STELLA -- Soprano
POWERS -- Fiddle
PRAGER, REGINA -- Soprano
PREVOST, WILL
PRIHODA, VASA -- Violin
PULIDO, JUAN -- Baritone
PYYKKONEN, OTTO -- Tenor

Q.

QUESNEL, ALBERT -- Tenor

R.

RACHMANINOFF, SERGEI -- Piano
RANDOLPH, EMORY B -- Tenor
RAPPOLD, MARIE -- Soprano
RAY, HUSTON -- Piano
REA, VIRGINIA -- Soprano
REARDON, GEORGE W --Baritone
REED, GUS -- Bass
REIMERS, PAUL -- Tenor
RENEAU, GEORGE --
RESER, HARRY -- Banjo
RHODES, WILL A., Jr. -- Tenor
RICE, GLADYS -- Soprano
RINGO, MARGUERITE -- Soprano
RIO, ANITA --Soprano
ROBERTS, JOE -- Banjo
ROBERTS, ROY -- Baritone
ROBERTSON, DICK -- Tenor
ROBINSON, CHARLES F. -- Bass
ROBISON, CARSON --
RODEHEAVER, HOMER -- Baritone
ROGERS, ALLAN -- Tenor
ROGERS, ROY --
ROLFE, B. A. -- Trumpet
ROMAIN, MANUEL --Tenor
RORER, POSEY --
ROSALES, VICTOR J.--Baritone
ROSENTHAL, MORIZ -- Piano
RUBENSTEIN, ERNA -- Violin
RUSH, HELEN BELL -- Soprano
RYAN, JOHN --

S.

SACHER, HERSCHEL -- Dulcimer, Zimbalon
SAMUELS, JOSEPH -- Violin
SANDBY, HERMAN -- Cello
SANINA, SOPHIE -- Piano
SANNELLA, ANDY -- Clarinet
SAXTON -- Baritone
SCANLAN, WALTER -- Tenor
SCANLON, PATRICK J. -- Accordion
SCHMITZ, E ROBERT -- Piano
SCHREIN, ADOLF -- Yodler
SCHUTT, ARTHUR -- Piano
SCHUSTER, JOE --
SCHUMANN, ELIZABETH -- Soprano
SCOTT, HENRI -- Bass
SERATO, ARRIGO -- Violin
SEVILLE, CARL -- Hawaiian guitar
SEYDEL,IRMA -- Violin
SHAW, ALFRED D -- Tenor
SHAW, ELLIOT -- Baritone
SHEPHERD, BETSY LANE -- Soprano
SHEPPARD, BUDDY -- Violin
SHERMAN
SHLISKY, CANTOR JOSEPH -- Tenor
SHULTS, SAMUEL -- Fiddle
SIEGEL, SAMUEL -- Mandoline
SINAGRA, PILADE -- Tenor
SISSLE, NOBLE -- Tenor
SISSON, ALLEN -- Fiddle
SISTY & SEITZ -- Banjo
SKOLNIK, GREGOR -- Violin
SKRAINKA, BLANCHE --
SMALLE, ED --
SMECK, ROY -- Ukulele, Guitar
SMITH, BEN -- Ukulele
SMITH, S. W. -- Bugle
SMITH, WILLIAM -- Hawaiian guitar
SOKOLOFF, IGOR -- Cello
SOKOLOFF, MADELINE MACGUIGAN -- Violin
SOMAN, HERBERT -- Violin
SPALDING, ALBERT -- Violin
SPAULDING, SHIRLEY -- Banjo
SPENCER, ELIZABETH --Soprano
SPER, FRANCIS -- Contralto
SPINDLER, JULIUS -- Flute
STANLEY, AILEEN --
STANLEY HELEN -- Soprano
STEES, OLGA -- Piano
STEFANO, SALVATORE DE -- Harp
STEINDEL, BRUNO -- Cello
STEVENS,ERNEST L. -- Piano
STEVENS, JAMES -- Baritone
STEWART, ELLIOTT -- Tenor
STILLMAN, JACK -- Cornet
STONEMAN, ERNEST V. --
SUIDAUSKAS, JOUZAS -- Baritone
SUNDELIUS, MARIE -- Soprano
SYLVA, MARGUERITE -- Soprano

T.

TAGGART, CHARLES ROSS -- Fiddle
TALLY, HARRY -- Tenor
TAUSSIG, LEO -- Cello
TAYLOR, EVA --
TERRELL, LOUISE -- Contralto
TEYTE, MAGGIE -- Soprano
THAYER, EDITH --
THOMAS, JOE -- Saxophone
THOMPSON, BUD -- Singing, Yodeling, Violin, Harmonica and guitar
TIFFANY, MARIE -- Soprano
TILLY, HERBERT C., Jr. -- Baritone
TODD, MARGERY -- Piano
TORRE, MARTA DE LA -- Violin
TOSI,LUISA A. -- Soprano
TREVILLE, YVONNE DE -- Soprano
TRUCKSEES, ROBERT -- Guitar
TUCKERMAN, EARL -- Banjo

U.

UHL, JEROME -- Baritone
URLUS, JACQUES -- Tenor

V.

VALDERRAMA, CARLOS -- Piano
VALENCIA, ANIBAL -- Guitar
VAN --
VAN BRUNT, WALTER -- Tenor
VAN DE VERE, NEVADA -- Mezzo-Contralto
VAN EPS, FRED -- Banjo
VAN GORDON, CYRENA -- Contralto
VAN VLIET, CORNELIUS -- Cello
VEO, HAROLD -- Violin
VERGERI, EMILIA -- Soprano
VERLET, ALICE -- Soprano
VILLARIAS, CARLOS -- Bass
VIOLIN, MISCHA -- Violin
VIVIER, FELIX -- Clarinet
VOORHEES, DON -- Piano

W.

WADSWORTH, WHEELER -- Saxophone
WAGNER-SHANK, MABELLE -- Soprano
WALLACE, FRANK -- Singing and Uke
WALSH, ARTHUR -- Violin
WARE, HELEN Violin
WATSON, GEORGE P -- Yodeler
WEBB, THEODORE -- Baritone
WEIR, TOMMY --
WEISS, ANTON -- Fluegelhorn
WESTON, ALBERT H. -- Violin
WHEELER, FREDERICK -- Baritone
WHITE, EDNA -- Trumpet
WHITE, JERRY -- Tenor
WHITE, JOSEPH M. -- Tenor
WHITE, ROBERT -- Tenor
WHY, T FOSTER -- Bass
WIDDEN, CHARLES G -- Baritone
WIEDOEFT, RUDY -- Saxophone
WIESIKE, LILLIAN -- Soprano
WILLEKE, WILLIAM -- Cello
WILLIAMS, CLARENCE -- Bass-baritone
WILLIAMS, EMERSON --
WILLIAMSON, HARDY -- Tenor
WILSON, HARVEY -- Tenor
WOLFE, LAURENCE -- Tenor
WOLFRAM, PHILIP H -- Baritone
WOLL, CARSTEN -- Tenor
WRIGHT, MAY E. -- Contralto
WRIGHT
WYSZATYCKI, LEON -- Tenor

Y.

YATES, HAROLD --
YAW, ELLEN BEACH -- Soprano
YELLMAN, DUKE -- Piano
YOUNG, JOHN -- Tenor

Z.

ZAZULAK, MICHAEL -- Baritone
ZENATELLO, GIOVANNI -- Tenor
ZENTAY, MARY -- Violin
ZIMMERMAN, FRITZ -- Yodel

Att: the Ernest L. Stevens Edison Discography will continue in a forthcoming issue.

Nat Shilkret, Gladys Rice and Doug Stanbury (see RR 143)

[illegible] Beach and Gladys Rice at the Edison Nat.Site Oct.15,1976 (see RR 143)

Ernest L.Stevens Trio (see RR 141/2)

Elizabeth Lennox (see RR 143/50)

[illegible] (see RR 144/5)

Eva Taylor and Ross Henderson (see RR 143)

THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942

VOLUME I

IRVING AARONSON TO ARTHUR LANGE

BRIAN RUST

CORRECTIONS and ADDITIONS
by

BILL FRASE · STEVE ABRAMS
1957 Drew Ave.S. · Box 666
Minneapolis Mn. 55416 · Larkspur Calif. 94939

(continued from RR 165/166)

All comments should be sent to their attention

PP 786-7 Jules Herbuveax
To Mx E-3770 add Br 3360 vocal Frank Sylvano
To Mx E-3771 add Br 3360 vocal " "
So Tired add Mx C-1373
Just A Little Kiss From A Little Miss add Mx C-1376
Page 793 Art Hickman
Add: Mx 78366-2 Kansas City Blues on Col A-2768
Page 801 High Hatters
To note at end add "and Al Mitchell (Vic 24815)"
Page 801 The High Steppers
Mx 1328 take 3, vocal Les Reis & Artie Dunn. Inst. incl 2p, pac. See R. Carlson P.267

Page 803 Tiny Hill
Mxs W-76005/6 both take A
PP 810-811 Bert Hirsch
Add: Mx 1121-B You're Driving Me Crazy-von HoW 1121 as New York Twelve
To Mx 1124 add take A
To Mx 1153 add take B
HoW E-3-4 as Ralph Kerbery and Orchestra
Page 817 Hwd. D.O.
Mx 7687 on Ban 6167 as Mo. Jazz Band
Mx 7688 on Ban 6163 as Mo. Jazz Band & Or 1122 as Bob Green
The above two are Billy James, not Fred Hall
Mx 8340 add Or 1421 as Billy James
Mx 8341-2 on Or 1420 as Roy Collins
Page 818 Home Towners
Mx 9473 on Ro 1257
Mx 9474 on Or 1909
Page 825 Will Hudson
Mxs M-805/6 both take 1
PP 842-7 Ipana Troubadours
Mxs 141441/2 both take 3
Mx 142247 take 4
Mx 142373 take 1, vocal FB
Mx 143728 vocal Charles Kaley
Mx 143729 take 3, vocal CK
Mx 144182 take 2 has vocal Vaughn DeLeath, not IK
Mx 144916 take 2, vocal Scrappy Lambert
Mx 145261 take 3
Mxs 145549 & 145551 both take 3, both vocals Scrappy Lambert
Mxs 145664/5 both take 3
Mx 146603 take 2
Mxs 147886/7 both take 3, both vocals IK
Mx 148526 take 2
Mx 100345 take 1
Mx 150140 take 2
Mx 150141 take 3
Mx 150871 take 2
Mx 150872 take 3
Add:Mx 100429-1 Three Little Words on Cl 5105-C as Rudy Marlow. Possibly Mx 100439 is a typo error for this same Mx.
Mx 150955 take 3
Mx 150956 take 2
Mx 151181 take 3 vocal Scrappy Lambert
Mx 151182 take 2, vocal Scrappy Lambert
Add: Mx 151804-2 You Didn't Know The Music-vPaul Small Col 2548-D
Mx 151805-2 Can't You See (How I Love You)-vPS
Page 847 Vic Irwin (&848)
Mxs 144594, 144614, 144615 all take 2. There is a vocal on 144594
To Mxs 10781/2 add Or 2336 (VI), and Mt 12256 (Sleepy Hall)
To Mx 10900 add Or 2366
To Mx 10902 add Or 2379
To Mx 10903 add Or 2376
Ban 32327 also as All Star Collegians
Page 849 Elliot Jacoby
Mx 10113-3 on Ban 0851
To Mx 10196 add Ban 32015, Or 2133, Re 10193, Ro 1499
To Mx 10197 add Re 10197
To Mx 10300 add Ban 32048

PP 850-6 Billy James
Mx 6384 take 3
Mx 6389 take 4
To Mx 7338 add Or 955, To Mx 7339 add Or 954. To Mx 7340 take 2 add Or 958 all as Bob Green
Mx 7354 take 2, add Or 962 as Billy James
To Mx 7355 add Or 959 as Roy Collins
To Mx 7427 add Or 991 as Bob Green
Mx 7440 vocal Scrappy Lambert and issued on Ban 6056 as Hollywood D.O., and Or 987 as Bob Green. See Adrian Schubert P 1595 where this and 7441 belong.
Mx 7441 on Ban 6071
Mx 7442 on Or 1007 as Bob Green
Mx 7443 on Ban 6029 as Missouri Jazz Band
Mx 7505 on Or 1010 as Billy James
Mx 7506 take 1
Mx 7508 take 1
Mx 7509 take 2
Mx 7522 take 2, add Or 1041 as Bob Green
To Mx 7530 add Or 1034 as Bob Green
To Mx 7532 add Or 1036 as Bob Green
To Mx 7540 add Or 1038 as Boston Society O.
Mx 7551 take 1, correct issue is Ban 6095
To Mx 7572 add Or 1064 as Bob Green
To Mx 7577 add Or 1076 as Bob Green
Mx 7580 take 2, add Or 1065 as Bob Green. Has false Mx of 1204-2
To Mx 7581 add Or 1067 as Roy Collins
To Mx 7613 add Or 1073 as Roy Collins
Mx 7614 vocal Scrappy Lambert
To Mx 7641 add Or 1091 as Boston Society O.
Mx 7642 on Ban 6141 and Or 1099
Mx 7661 take 3, vocal SL
Mx 7706 take 2, add Or 1126 as Bob Green
Mx 7707 take 3
Mx 7757 has false Mx 1369
To Mx 7756 add Or 1154 as Bob Green
To Mx 7758 add Or 1158 as Roy Collins
To Mx 7772 add Or 1178 as Roy Collins
To Mx 7792 add Or 1174 as Bob Green
To Mx 7793 add Or 1181 as Billy James
To Mx 7794 add Or 1175 as Billy James
To Mx 7819 add Or 1176 as Boston Society O.
Add:Mx 8123-4 I Can't Give You Anything But Love-vLeroy Montesanto on Ban 7193(Hwd.D.O.), Or 1319(Oriole D.B.),Dom 4184,Re8165(Imperial D.O.)

Billy James(cont'd)
To Mx 8172 add Or 1334 as Roy Collins
To Mx 8278 add Or 1389
To Mx 8364 add Or 1419 as Bob Green
Mx 8410 take 3
To Mx 8415 add Or 1446 as Bob Green
Mx 8424 take 2
To Mx 8426 add Or 1453 as Billy James
To Mx 8428 add Or 1459 as Roy Collins
To Mx 8429 add Or 1460 as Roy Collins
To Mx 8506 add Or 1480 as Billy James
Mx 8557 take 2, add Or 1509 as Billy James
To Mx 8587 add Or 1548
Mx 8588 on Ban 6346 as Imperial D.O.
Mx 8652 take 1, add Or 1574 as Billy James
To Mx 8654 add Or 1573 as Billy James
To Mx 8692 add Or 1575 as Roy Collins, To Mx 8694 add Or 1569 as Bob Green
Page 862 Jardin Royal O.
In My Bouquet Of Memories is Mx 3051 and on Re 639
Page 876 Arnold Johnson
A mystery surrounds Breakaway and Big City Blues. Scrappy Lambert is vocalist on both sides. There were two takes issued of Breakaway, but as near as I can tell, only one of Big City Blues. As most collectors probably know, the last2 or 3 digits of the Mx number sometimes appear in the wax, but during this period, there is often no clue to Mx or take. I have two copies which show no Mx #s either side, which are different on Breakaway. I have a 3rd copy, the same as one of the first two which shows "803" on Breakaway and "809" on Big City Blues. What this means is as yet unknown.
MxE-30096 vocal Dick Robertson
PP 880-2 Johnny Johnson
Mxs 16998/9/700/1/2, 17095, 17647/8, 18467/8/9. 18563/4/6, 19520, 20632,21253 all take 1
Mx 18470 take 3
Mx 20630 take 2
Mx 21254 take 2
Mxs 18563, 18755/6 all vocals Al Jennings
Mx 18564 vocal Bob Treaster
Page 882 Jimmy Johnston's Rebels
Mx 2516-1 & 2517-2 coupled on Bwy 1007
Mx 2572-3 on Bwy 1019
Page 883 Merle Johnston
To Mx 8936 add Or 1682 as Continental D.O.
To Mx 10820 add Ro 1715 as Phil Spitalny
PP 885-7 Isham Jones
To Mx 6248 add 6247
To Mx 6265 add 6264
To Mx 7351 add 7350
To Mx 7354 add 7355
Mx 9798 titled That Red-Head Gal
Mxs 10559 and 10564 show take 4 in wax, but most likely not really take nos.
PP 890-893 IJ
Trees has a vocal
Mx C-5753 correct issue is Br 4856
Missing takes page 892 all take A
Mx 78859 titled You'r O.K.
PP895-6 IJ
Mxs 20981, 20983, 22152/22153 all take 1
PP 903-4 Art Kahn
Mx 140969 take 2
Mx 140971 take 1
Mx 142500 take 3
Mxs 142987/8 both take 4
Mx E-37287 take A
Page 908 R.W. Kahn
Mx E-32313 vocal Dick Robertson
Page 914-920 Gene Kardos
To Mx 69922 add Eld 1924 as Sid Peltyn
Add:Mx 11736-1 Business In O, Mx 11737- Business In F, Mx 11738 Business In F
See Jazz Records under Gene's Merrymakers for info. on these.
Add:Mx 11739-1 Oh Monah-v on Per 15603, Mt 12364, Or 2466 as Duke Wilson 10 BB
To Mxs 11810/1 add Ban 32659 as Duke Wilson's 10 Blackberries
To Mxs 11812/3 add Ban 32451 & Ro 1850 as Gene's Merrymakers Mx 11813 take 1
To Mx 12223 addPan 25297as Harry Woods and his New Jersey O.
To Mx 12238 add Or 2565 as Ralph Kirberry
Mx 12225 on Or 2557 as Ralph Bennett
To Mxs 12374/5 add Or 2568
Mxs 13125/6, 13280 all take 1
Mx 15903 take 1
Mx 20544 take 2
Mx 20545 take 1
Page 922 Art Kassel
Mx 152132 take 2
Page 928 Louis Katzman
Mxs 10719/20 also on Or 2307
Mxs 10721/2 also on Or 2306 & Ban 32226 as Colonial Club O.
Mx 11021 also on Or 2385
Mx 11033 also on Or 2385
Mx 11034 also on Or 2395 as Vic Irwin
Page 931 Al Kavelin
Mxs 24012/4 both take 1
Page 932 Sammy Kaye
Mx 21559 take 2
Mxs 21562, 21955, 21957 all take 1
Page 941 George Kelly
Mx 70859 take C
Meet Me Nest Sunday Mx 70860-B
PP 942-953 Hal Kemp
Mx 146255 take 1
Mx 146257 take 2
To Mx 8233 add Or 1417 as Oriole D.O., & Re 8687
To Mx 8563 add Cq 7317, Or 1504, & Re 8739
Mx 148044 take 3, vocal "Tom Frawley"
Mx 401779 vocal Skinney Ennis
Mx E-29833 vocal SE
Add: Mx E-29834 When My Dreams Come True-v on Br 4388
Add Mx E-31231 H'lo Baby on Argentine Br 3009. This is probably the same non-vocal version issued in Germany.
Mx 403208 vocal SE
Mxs E-35410/1 both vocals SE
Mxs C-8758/9 both take 1, both vocals SE
Mxs C-567, 570, 578, 579, 581, 582, 594 all take 1. To Mx C-594 add Br 41566
Mx CP-B-1116 take A
Mxs B-16284, 16309, 16660 all take A
Mxs B-17885, 18385 both take 1
Mx B-18811 take 1
Mx B-19800 take 2
Mx B-20867 take 1
Page 964 Henry King
Mxs CO-17633/4 both take 1

(to be continued)

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE · BROOKLYN, N. Y. 11205

AUCTION closes NOV. 5 1979

50¢ min. bid 50¢ MIN. BID
CONDITION GUARANTEED
BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED PARCEL POST. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.
ADD 25¢ FOR PACKING CHARGE........................
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[illegible]